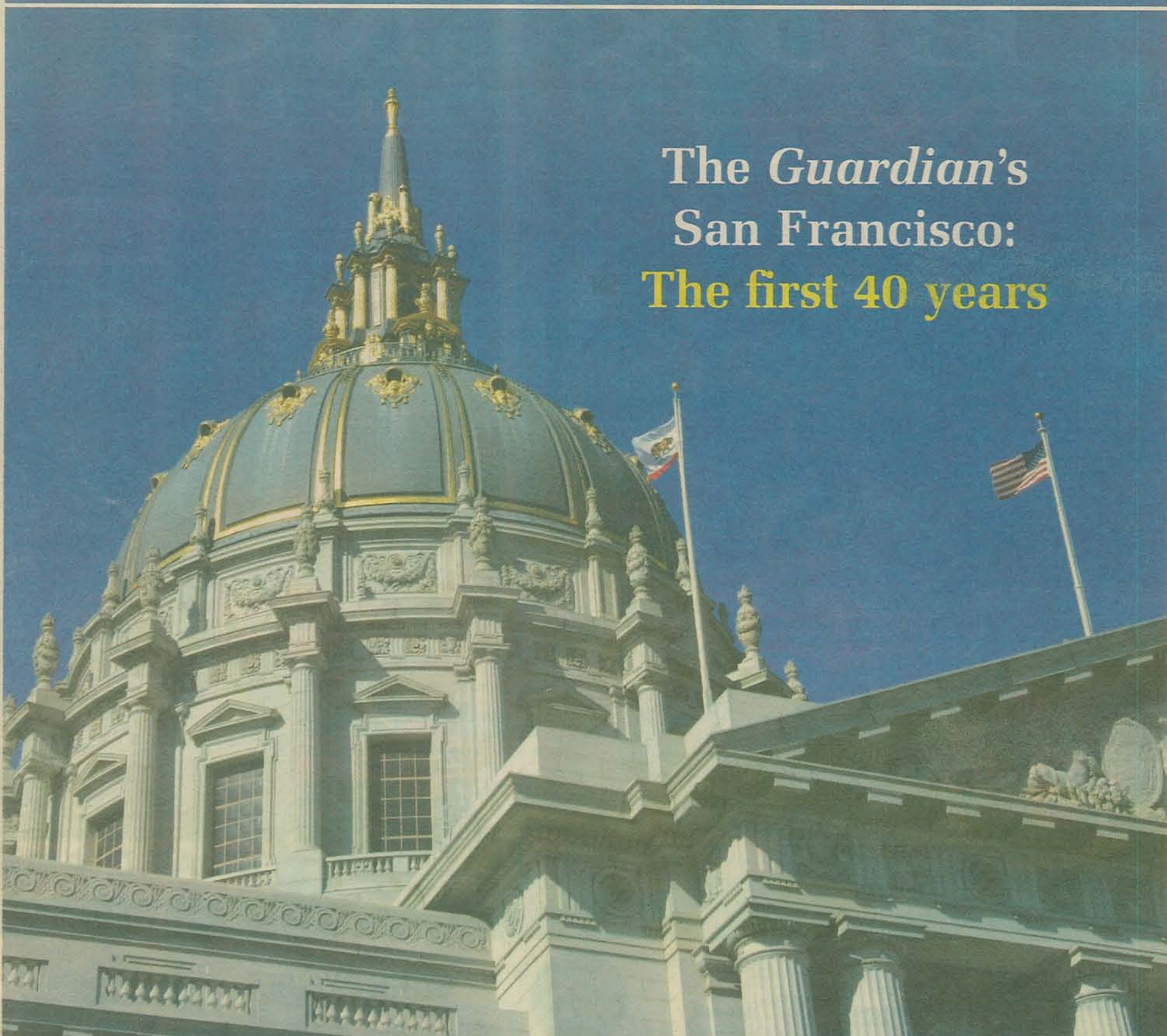


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- Inspect Hoses
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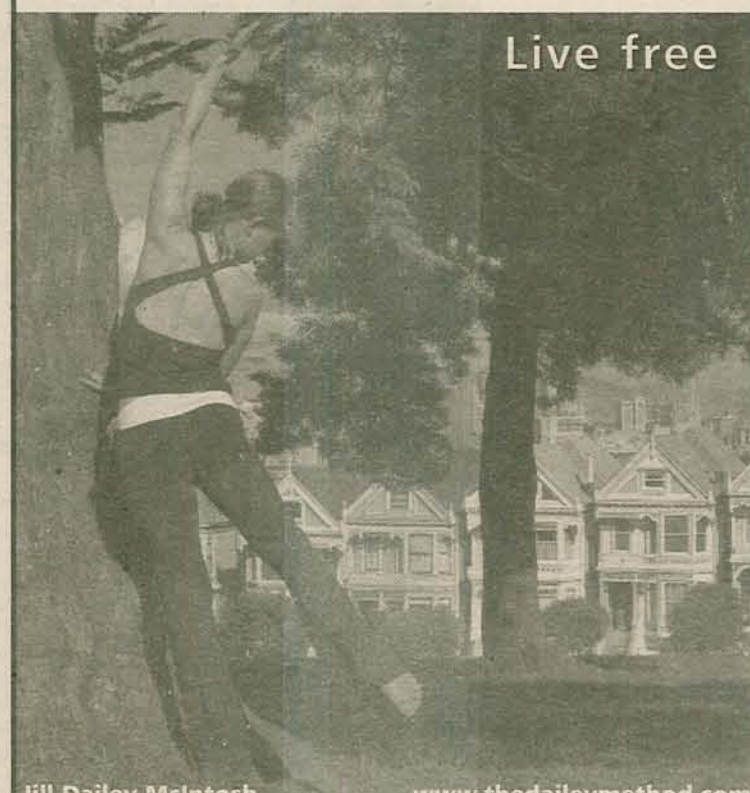
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LETTERS

BOWEN FOR SOS

Bruce McPherson believes the secretary of state should be nonpartisan. Debra Bowen will be that SOS in spades. Check their walk, not their talk. McPherson's new voter registration rules rejected 43 percent of new registrations in Los Angeles, 23 percent statewide. Bowen successfully challenged him to back down. McPherson-certified new Diebold machines for California in spite of security holes and warnings from his own committee. Bowen announced that this was illegal and backed a citizens' lawsuit challenging this. McPherson opposed a paper audit trail for direct-recording electronic voting machines. Bowen passed laws requiring that the paper backup be used for audits and recounts. McPherson's office prematurely sent a fax that said Brian Bilbray won in San Diego to Rep. Dennis Hastert, who used it to swear in Bilbray a week and a half before the final count, overriding

the state's ability to even have a recount. McPherson also claimed the Kern County election was OK in spite of over 500 voters not being able to vote because of machine problems. McPherson's record belies his words: he's shaved corners for convenience and shown his blind faith in the electronic voting machines. Remember "trust but verify"? Bowen will force that verification. She's already passed many bills to protect our vote. Elect Debra Bowen the next California secretary of state.

Richard Tamm
Berkeley

HYPOCRISY ON THE LEFT

In regard to Tim Redmond's Editor's Notes on Proposition 90 [10/11/06], it seems that some leftists are willing to harm others in order to obtain a desired result on a specific issue. Sophie Maxwell and Aaron Peskin did this when they voted to allow Home Depot on the border between Bayview and Bernal Heights, even though Bernal Heights was very opposed to the project and even though Home Depot is a large, right-wing corporation that stands for everything Maxwell and Peskin are supposedly against. This type of behavior by those on the right

would be understandable, but it's hard to understand when leftists, who say they advocate for common people, behave this way. It's hypocritical and they should be held accountable. I have always respected Willie Ratcliff; he was the one community leader in Bayview who did not sell his soul to support Home Depot. But he's really gone off the deep end on this one.

Jeff Hoffman
San Francisco

FOR THE RECORD

In "East Bay Races and Measures," 10/11/06, we misidentified the office Courtney Ruby is running for. It's Oakland city auditor, not Alameda County auditor.
Vote for her.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification. Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You're invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Pamela Pritchard, the assistant to the publisher. We'd prefer them in writing, but Pritchard can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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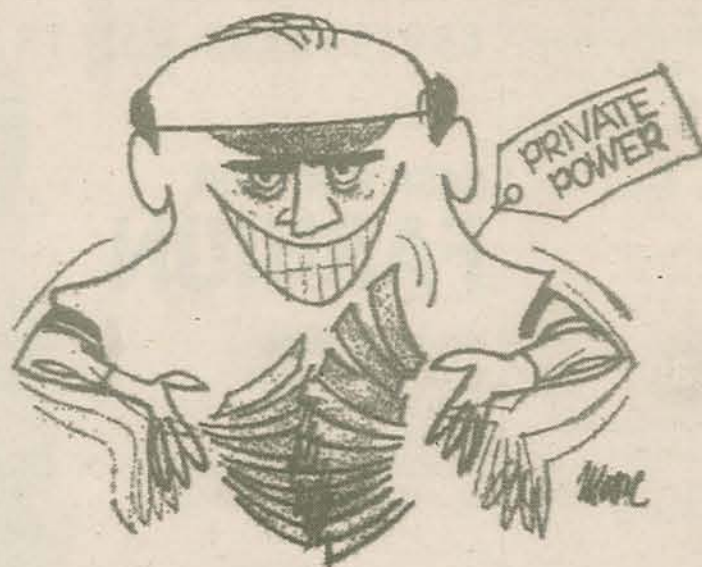
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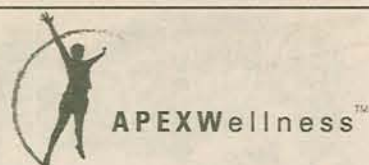
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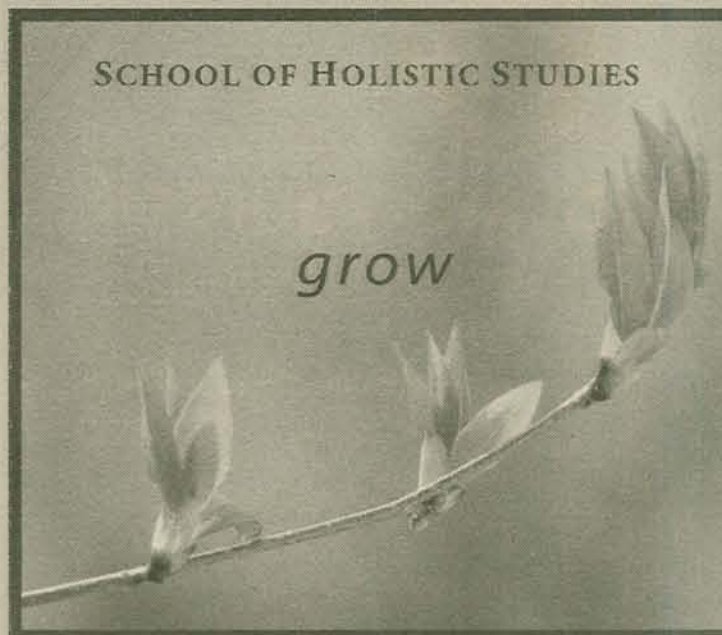
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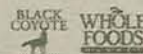
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THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



Left behind

When federal agents raided the San Francisco medicinal marijuana dispensary New Remedies Cooperative (formerly know as Compassionate Caregivers) and related Bay Area locations Oct. 3, they arrested 15 people and confiscated their valuables in addition to thousands of pot plants.

One arrested employee, who asked not to be identified, told the *Guardian* the agents collected personal belongings that include cell phones, jewelry, wallets, and wedding rings and placed them in evidence bags. He said arrestees were told they could reclaim the items later in the property room of the federal building downtown on Golden Gate Avenue.

But apparently, most of the items were simply left behind at the ransacked facilities. Over the next several days, the employee told us, his office and the Mission District dispensary were looted.

After posting bail, our source said he got a call from his credit card company notifying him that someone had gone on a shopping spree with his Visa. He suspects either someone broke into the facility or the doors were simply left unlocked by the agents.

Drug Enforcement Agency spokesperson Casey McHenry confirmed to the *Guardian* that leaving valuables at the scene is department policy, designed to take suspects to jail without contraband. Local police didn't participate in the raids, consistent with city policy and state laws legalizing medical marijuana, which the feds don't abide. (G.W. Schulz)

A teachable moment

Every year thousands of people visit the San Francisco YMCA's Camp Jones Gulch science center in San Mateo County, where they are taught to respect the forest and other naturalist lessons.

So news that the YMCA wants to log 733 acres of the 907-acre property has shocked camp neighbors, who claim that the plan threatens surrounding properties, roads, wildlife, creeks, and communities. Neighbor and camp alum Patty Mayall told the *Guardian* that the timber plan is irresponsible.

"Every 15 years another round of logging could occur with no more public review opportunities," she said. "There is no commitment to old-growth forest protection."

SF YMCA director Bill Worthington disagrees. "The plan is about managing potential fire hazards," he said, noting that the organization is considering getting three public agencies to determine if the old-growth trees are hazards.

"Camp Jones Gulch is very intensely used, and we're very proud of it," he said. "We use it to demonstrate good environmental stewardship."

Public comments can be sent until Nov. 15 by mail to Leslie Markham, California Department of Forestry, 135 Ridgeway Ave., Santa Rosa, CA 94501; by e-mail to SantaRosaPublicComment@fire.ca.gov; or by fax to (707) 576-2608. Reference Timber Plan #1-06NTMP-014-SMO. (Sarah Phelan)

Unique institutions

Helen Thomas, doyenne of the Washington press corps, was the featured speaker at Media Alliance's 30th anniversary party Oct. 12. Asked what it is like working in the White House these days, she said simply, "Darkness at noon."

Asked if there is cause for political hope, she led the 180-strong audience in the Green Room of the San Francisco Veterans Building through the Bush administration's litany of disasters, concluding that there is no way to go but up.

It was clear that Thomas was enjoying equal billing with the reason for her appearance: Media Alliance's 30th birthday.

Both Thomas and Media Alliance have achieved their status through hard work and tenacity, and the media world would be much poorer if they were not around to poke pens and needles in the posteriors of the powerful.

Media Alliance started life as a small organization dedicated to protecting the rights of freelancers and media workers. But it has become an advocate for media consumers as well, harshly critiquing the ongoing consolidation of news in the hands of a few powerful corporations and fighting for more community access to new media channels.

"There are not many places for journalists and media activists to get together," Media Alliance executive director Jeff Perlstein said. (Tim Kingston)



The long national nightmare: Helen Thomas, the veteran White House reporter, spoke to a large crowd at the Media Alliance 30th anniversary party and described covering the Bush administration as "darkness at noon."



WEB SITE OF THE WEEK

WWW.FOGCITYJOURNAL.COM

After leaving the San Francisco Sentinel in a battle over editorial direction, Luke Thomas, who is one of the city's best photojournalists, has started his own local news site, and already he's got a gem of a story: a detailed exposé of SFSOS by Daniela Kirshenbaum.

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A McKesson e-mail gleefully exclaims that the profit for pharmacies dispensing a bottle of the cholesterol drug Lipitor leaped from \$6.86 to \$17.18.

ALERTS

By Deborah Giattina
> alerts@sfbg.com

THURSDAY, OCTOBER 19

Voting Nirvana

Party down with Matt Gonzalez and former Nirvana bassist Krist Novoselic at a fundraiser in support of the Oakland campaign for Measure O, which would establish instant runoff voting in the East Bay city. IRV, which Novoselic campaigned for in Seattle, allows voters to choose their favorite progressive candidate first and the lesser of evils second and third, thus avoiding the conundrum in which voting Green helps the Red win.
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A tough pill to swallow

How a drug-data publisher owned by media giant Hearst inflated the cost of medicine

By G.W. Schulz
> gwschulz@sfbg.com

The furor over escalating prescription drug prices has inspired dozens of state investigations and civil lawsuits in recent years across the United States, most of them targeting manufacturers.

But another factor in the increases quietly surfaced Oct. 6 in a Boston federal courthouse. Two major Bay Area companies were accused in court documents of inflating the cost of prescription drugs to the tune of an estimated \$7 billion between 2001 and 2005.

The *Wall Street Journal* first reported in early October that a drug data publishing company based in San Bruno called First DataBank had reached a settlement with a group of unions in Massachusetts and Pennsylvania over how the company gathered and presented prices in the pharmaceutical catalog that it's maintained for years.

First DataBank is a subsidiary of the New York-based media empire Hearst Corp., owner of the *San Francisco Chronicle*, *Esquire*, and dozens of other publications across the country. Another company still being targeted by the plaintiffs is the San Francisco-based drug wholesaler McKesson Corp., which earned \$88 billion in revenue last year and is ranked 16th among Fortune 500 companies.

First DataBank's price listings play an enormous role in determining what Americans pay for medications. When you receive a bottle of antibiotics to treat an infection, for instance, your private health insurer or state Medicaid program (known as Medi-Cal here) will refer to First DataBank's listed drug prices as a benchmark to determine what it'll pay the pharmacy as a reimbursement. That means if the benchmark goes up, so too can your insurance premiums and the cost to state governments.

The settlement, according to federal records, forces First DataBank to adjust the formula it uses to determine those prices. An economist hired by the plaintiffs testified that the savings in 2007 alone for consumers could amount to a staggering \$4 billion. First DataBank has also agreed to cease publishing the prices in their drug guides within two years.

Physicians, hospitals, pharmacists, and all manner of other health care professionals pay First DataBank a subscription rate for access to a digital clearinghouse of information on drug dosages and allergies, among other things.

More importantly, First DataBank publishes what's known as an "average wholesale price" for more than 290,000 pharmaceuticals. There are three major drug wholesalers in the United States, including McKesson, that buy drugs directly from manufac-

turers and then mark up the price before selling the drugs to pharmacies. The average wholesale price — widely used around the country to determine what pharmacies will get as a reimbursement — is supposed to be a reasonable reflection of what the pharmacies pay the wholesalers for drugs.

First DataBank claimed to survey these wholesalers to come up with an average price that includes the markup, which it then lists in its drug-pricing database. But in recent years, the *Journal* reported, such surveys have been few and far between, and sometime around 2002, First DataBank inexplicably froze the markup at 25 percent, even though the prices pharmacies were actually paying fluctuated dramatically due to competition.

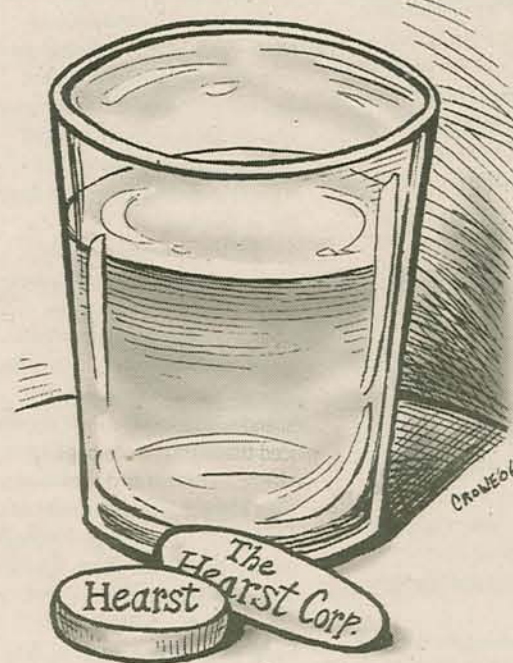
Citing testimony from one employee, the *Journal* notes that First

DataBank began surveying only one company to come up with its average: McKesson. The cost to pharmacies still varied, but McKesson had reportedly standardized its markups on paper at 25 percent. That meant insurers and state health care administrators relying on First DataBank were making reimbursements that translated to higher profits for the pharmacies.

The employee's testimony and documents in the case indicated that McKesson knew exactly what was happening. What remained unclear at press time was why First DataBank would choose to survey only McKesson or how it might have benefited from the decision.

The *Journal* notes the pharmacies were the only ones that stood to profit from the standardized markups, not

CONTINUES ON PAGE 12»



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Medicine CONT.

McKesson directly. But internal McKesson e-mails show the company not only was aware of its impact on First DataBank's published figures but hoped pharmacies would see McKesson working in their best interests — a marketing scheme, if you will.

An e-mail from one McKesson product manager gleefully exclaims that the profit for pharmacies dispensing a bottle of the cholesterol drug Lipitor leaped from \$6.86 to \$17.18.

First DataBank admitted no wrongdoing and is not paying money to the plaintiffs of the Boston settlement. The company was founded in 1977, and Hearst purchased it in 1980. Federal records show that in 1998, Hearst bought a \$38 million company that owned one of First DataBank's only real competitors, Medi-Span.

A later investigation by the Federal Trade Commission revealed that Hearst had failed to turn over key documents to the Justice Department's antitrust

division during the sale. As a result the feds slapped Hearst with a \$4 million fine in 2001, at that time the largest premerger antitrust penalty in US history. The FTC also belatedly concluded that Hearst's ownership of Medi-Span gave it a monopoly over the drug database market and not only required that Hearst give up Medi-Span but forced the company to disgorge \$19 million in profits generated from the acquisition.

Hearst spokesperson Paul Luthringer directed us to a bare-bones statement when the *Guardian* called with questions about the Boston suit. "The allegations made in these actions have raised concerns with respect to the integrity of the pricing information that is provided to First DataBank for purposes of publishing [the average wholesale price]," the release states. "In light of these concerns, First DataBank has determined to make certain changes in its drug pricing reporting practices."

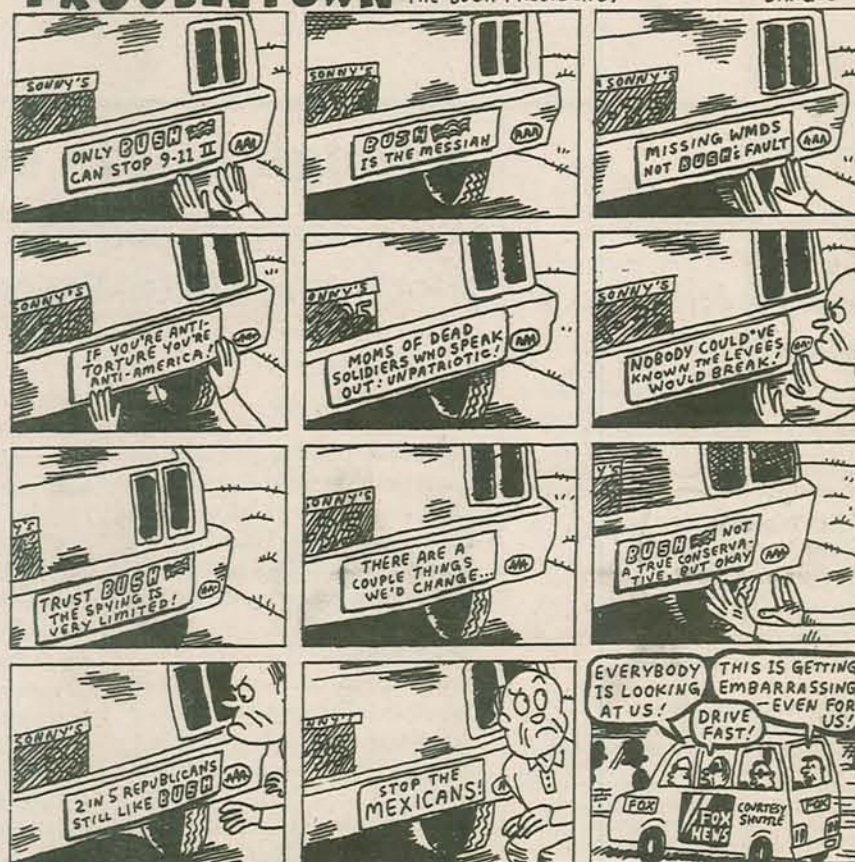
Climbing drug costs can't be attributed mainly to First DataBank or McKesson, of

course. In fact, recent investigations and civil suits spearheaded to find out why prices have skyrocketed have focused on the manufacturers. During those inquiries First DataBank has been hit with dozens of subpoenas nationwide requesting company records and testimony, according to San Mateo Superior Court records. Many of those cases are still ongoing.

Attorneys for the plaintiffs in Boston who made McKesson and First DataBank defendants in the summer of 2005 declined to comment. McKesson also has remained tight-lipped since the *Journal* story was published. Spokesperson James Larkin said the company would not answer questions beyond a prepared statement.

"If First DataBank decided to survey McKesson only, it did so without telling McKesson," the statement reads. "In fact, First DataBank has affirmed in an earlier lawsuit involving other parties that it never told McKesson that at times McKesson was the only wholesaler being surveyed." **SFBG**

TROUBLETOWN ONE BUMPER'S HISTORY OF THE BUSH PRESIDENCY BY LLOYD DANGLE



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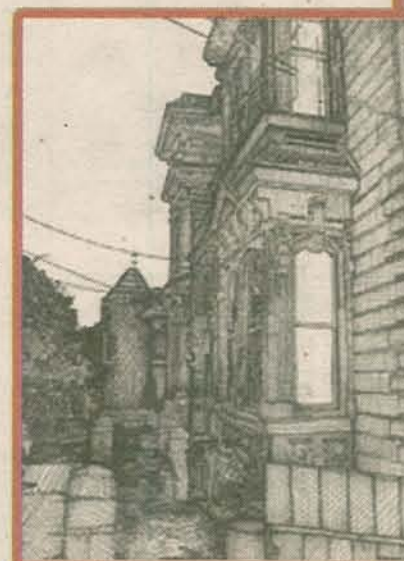
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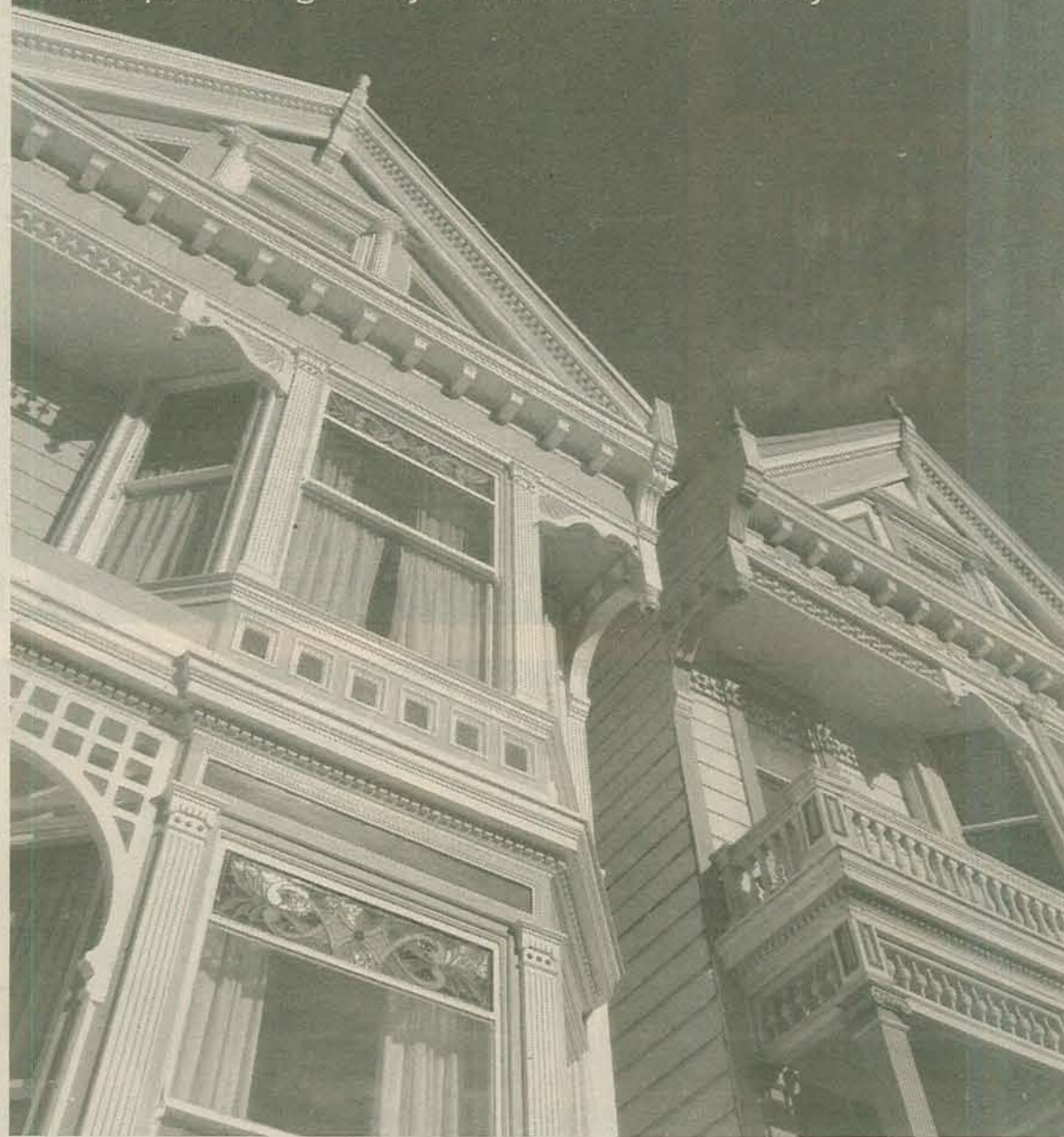
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The Guardian's San Francisco

Forty years of fighting uricide — and promoting a very different vision of a city



By Tim Redmond
 > tredmond@sfbg.com

The place that gave birth to the first alternative newspaper west of the Hudson River 40 short years ago was still a surprisingly conservative little town.

The previous mayor of San Francisco was a Republican; so was the senior congressional representative. The police sported long coats and Irish or Italian surnames. The median wage earner brought home just a little bit less than his counterpart in Flint, Mich.

Look at the old pictures: you can hardly recognize the skyline. Along the waterfront only about a dozen struc-

tures rose more than 20 stories. There was no red and white monster of a TV tower on the top of Twin Peaks. Most of the buildings hugged the hills and valleys like a carpet.

The Beat Generation was fading out of public consciousness. The anti-war movement was making waves, but anything you would call a local counterculture was still in its infancy.

It's a bit different now.

In the four decades since two Midwesterners who had absolutely no idea what they were getting into launched the *San Francisco Bay Guardian*, the city has evolved, mutated, exploded, burst forth upon the world like some sort of ballistic beacon of political, artistic, and cultural energy.

San Francisco in 2006 is a place where every elected official proudly supports same-sex marriage, where the decidedly liberal Board of Supervisors promotes a progressive agenda, where there's a vibrant, active (if not always organized) left, where it's no big deal that the countercultural Love Parade holds a fashion show and rave at City Hall, where the mayor puts Burning Man art right outside his window and a supervisor lets an artist spray-paint graffiti on the walls of his office.

It's a city that bans chain stores from neighborhoods, sets its own minimum wage, licenses medical marijuana distributors, and is on the way to building a universal health care program.

It has also become one of the wealthiest (and most expensive) cities in the world, a place where the rich are rapidly displacing the middle class, where families are driven by housing costs to suburbs far away, where 13 billionaires wallowing in federal tax windfalls complain about the city budget and give very little back, where a 93-year-old public power scandal still costs the city a fortune, where greed and political power and big money still call the shots far too often, and where far too many of us wonder, in the words of one of the great local environmental groups, whether we'll still be able to live in San Francisco tomorrow.

Every step on the path to modern San Francisco has been a struggle. Hundreds of wonderful people have poured the energy of their lives into saving the city, and all too many of them died along the way. Every day on a dozen fronts, people who were born here and people who came from afar to find a place where they could live in peace scream and kick and push and pull in an endless war for the city's soul.

And the often struggling publication that came of age along with the city has been the newspaper of record for several generations of rebellion.

I've been around for more than half of it, since the day in 1982 when my roommate Paulo showed me a little ad in the 32-page weekly seeking freelance writers "with story ideas" and I sat down in the crummy flat we shared on Hayes Street and cranked out a list of outrages.

And now I'm sitting around reading through the bound volumes of the paper from the days when I was in elementary school to stuff I wrote myself not that long ago, seeing bits and pieces of the eras emerge and fade away. And through it all, I think, you can see reflected in the pages of the *Guardian* something I like to call my Unified Field Theory of San Francisco Politics.

There are two ways to look at a city. It's first and foremost a place where commerce and industry are done, where wealth is found and distributed — or it's first and foremost a place where people live and meet each other and read and write and sing and dance and make art and fall in love and raise kids and breathe the air and look at the sky...

It's first and foremost an economic nexus from which to extract money — or it's first and foremost a community into which you put energy, time, life.

You can decide one way or the other, and that will determine what kind of a city you want it to be, but you can't have it both ways. Because there are costs to the choices you make.

Most of the time, nobody stops to think about it. The decisions are made

in closed chambers and corporate boardrooms that most of us will never enter. The question of a city's destiny is never on the ballot; the master plan never gets a hearing or a vote. The big daily newspapers and TV stations cover the big buildings going up, the budgets crashing, and the crime in the streets. They talk about Democrats and Republicans and politics and gossip, but they never really ask the Big Question. It's too scary.

What the *Guardian* has done over and over since 1966 is to put that question on the agenda — and fight fervently for the right answer.

From day one, the *Guardian* was, in the words of Bruce Brugmann, a liberal (as opposed to "new left") paper. The second issue, published Nov. 7, 1966, had for its top story — as it appeared in the title — "our historic election," which took on the central argument of the day. The paper argued strongly that voters should support Pat Brown over Ronald Reagan for governor. That wasn't by any means the consensus of the emerging radical activists of the era, who said there was no difference between the two and that electing Reagan would just "bring on the revolution" faster.

"The fashionable position assumed by California voters, politicians, and publications of the New Left is to sit on their hands during the Reagan-Brown election," an Oct. 27, 1966, editorial noted. "What prompts this stance is petulance, a rarified ideology and, more understandably, pique at Brown's mistakes and meanderings. But it also reveals what has often been evident in public positions of the New Left: an inability to make distinctions."

The *Guardian's* approach to the issue was symbolic of how the paper would approach politics, culture, the arts, and journalism for the duration.

The *Guardian*, the first issue's statement of intent noted, "is not an experiment or a flier, but a serious publishing venture." Over the next few years dozens of left-wing publications would launch and then die in San Francisco, which has earned the moniker of "the Bermuda Triangle of publishing." Many called for revolution or nothing, looked no further than the next protest, could exist only briefly — like certain subatomic particles in a time of serious upheaval — and would burn out or self-destruct when the moment passed. The *Guardian* was a different creature; the idea was to stick around.

There was no model for what Bruce and his wife, Jean Dibble, were trying to do, but they knew that they had to think beyond the short term and present an almost (*gasp*) sober picture of an increasingly wild political and cultural scene.

Of course, the *Guardian* was also

GUARDIAN PHOTO BY MIRISSA NEFF



very much a newspaper in the traditional sense, which made it something of a creature of its time — and guaranteed that the radical politics of the late 1960s would infuse its coverage. The same issue that put the Brown-Reagan election on the top of the front page had below it, with even bigger type, a story about black power leader Stokely Carmichael and a headline that read, “ORGANIZE! That’s the word that’s sweeping the nation’s radicals.”

And right away, the *Guardian* did something that would separate it from most of the new left publications — and would form the foundation for what became the alternative press. The paper paid attention to local politics.

Yes, the Vietnam War was all over the front page: the main story in the 10th issue, June 29, 1967, was a report on the medical crisis in Southeast Asia (“It’s Appalling, Says a Doctor”). Early editorials blasted the war. But beyond the rhetoric was reporting — on the local level. A Dec. 19, 1967, exposé by Eugene S. Hunn pointed out how the local draft boards were not the least bit representative of the community. A somewhat grisly but eminently important Sept. 25, 1967, story by Jack Lind demonstrated how local morticians were scrambling for the business of handling war bodies.

And from the first issue, for all the talk of the war thousands of miles away, the *Guardian* paid attention to what was happening right here at home, to the city of San Francisco.

There was a lot to talk about.

Beneath the quiet facade, something truly extraordinary was happening in San Francisco. Nobody quite realized it at the time, but an urban revolution was brewing that wasn’t about pot, free love, bombs, or violence (the *Guardian* was very much in favor of the first two, more dubious about the others).

The story really goes back to World War II, when San Francisco was a port town that had developed out of the Gold Rush without much in the way of urban planning. (The reason that the north and south of Market grids don’t connect very well is that the mayor couldn’t decide which bribes to take and thus split the job between two architects who hated each other and didn’t speak.) When the war broke out, San Francisco — with its strategic geography and deepwater port — was a natural place to host the major activities of the Pacific theater.

But as an activist named Alvin Duskin would later explain in a *Guardian* book in 1971, the Bay Area made a mess of its role in the war industry. “The problem was that everything seemed to be in the wrong place,” Duskin wrote. “The workers lived far from the shipyards and could spend hours every day getting to work. The materials for war come in to the

wrong places and would get tied up on their way to the factories. Nothing moved as it did at, say, the Brooklyn Navy Yard, and the Defense Department was talking about not sending any more rush contracts into the Bay Area.

“So the business men and the leaders of industry did a very sensible thing. They sat down together and tried to figure out a way to make some regional plans to speed things up . . . and who could argue with that? If you are going to win a war, you need order, control, centralization.”

It worked beautifully — so well, in fact, that when the war ended, the planners didn’t want to stop. They looked east at Manhattan — the wealthiest city in the nation, grown up on trade with Europe — then at Japan, China, the Philippines, and the Pacific Rim and asked: where’s the nation’s economic future?

It was a good question, and the captains of industry realized that fabulous wealth lay in the answer. If San Francisco could become the Manhattan of the West Coast — the corporate headquarters for trade with the Pacific — the people who held land here would be richer than the great, gilded families of New York.

Land in San Francisco was scarce: 49 square miles bounded by water on three sides. The more people you could attract to that little plot, the more you could erect tall buildings and cram commuters into them; the more you could create huge demand for apartments and houses . . . well, the more every square inch was worth. And the people who got in on the ground floor, who owned the real estate or developed it, would reap fortunes that would make the Gold Rush look weak.

Of course, the majority of people who lived in the city might not make out so well. Living in the new San Francisco would be more expensive by far; tenants would be displaced as rents soared. New white-collar workers would drive out working-class people. Light industry and small businesses, which employed the majority of local residents, would be priced out of the real estate market and forced out of town.

Land would be, as Justin Herman, director of the Redevelopment Agency, would later say, “too valuable for poor people to park on it.”

But that wasn’t a big concern to the master planners. So they sat down and got to work. The first priority was to create the infrastructure for a new Manhattan — an efficient transportation system that would bring workers into downtown from the suburbs, a freeway system that would bring material and people around and across the city at high speed, a downtown convention center and hotels to support it, an expanded airport that could handle

vastly increased traffic . . . and by 1965 they had the groundwork in place.

A big, expensive study laid out the case for the Bay Area Rapid Transit system. Redevelopment condemned what was known as skid row (but was in fact a thriving low-income community) south of Market and began building Yerba Buena Center. African Americans were driven out of the Western Addition to make room for homes for office workers. New plans were drafted for a bigger terminal and more runways at San Francisco International Airport. A network of freeways was designed to crisscross the city. Developers began applying for permits to build giant skyscrap-

ers in what had been a decidedly low-scale downtown.

There was, in short, a master plan for San Francisco, written in corporate suites and approved by a tiny handful of powerful men. And none of the ordinary people who lived and worked in the city ever had a chance to discuss it.

By the mid-1950s the plan was in full swing. But it didn’t exactly go the way the planners had hoped. On Nov. 2, 1956, the *San Francisco Chronicle* published a map of the freeways that were about to be built through the center of the city, and a few people started to wake up.

The proposals called for, among other things, a freeway that would

have run along what are now Fell and Oak streets, cut through the Panhandle (lopping off 60 percent of the grass and trees for pavement), and run along both sides of Golden Gate Park. Haight Ashbury residents, led by a young woman named Sue Bierman, organized to stop the plan, a move that shocked the powers that be: nobody in California was against freeways.

And yet, the Haight Ashbury Neighborhood Council, arguing that the new road would cut the community in half and ruin a nationally known symbol of urban open space, put enough boots on the ground and enough bodies in the Board of Supervisors’ chambers that in 1964, CONTINUES ON PAGE 16»



Attack of the skyscrapers: when the first issue of the *Guardian* hit the streets, the San Francisco skyline was rather modest. By 1992 a wall of giant buildings had sprung

Vision CONT.

in a dramatic 6-5 vote, the supes cancelled the plan.

It was the birth of the urban environmental movement, a dramatic moment in national politics — but the activists who made it happen saw it as a single victory over one bad idea.

Then came plans to put a 550-foot skyscraper on the waterfront as headquarters for US Steel. Neighbors said it was ugly; they didn't want their views of the bay blocked. At the same time, community activists were starting to fight to save low-income housing south of Market. But not many people were connecting the dots.

That's what the *Guardian* began to do.

On June 18, 1968, Bruce and Burton Wolfe authored a cover story called "Manhattan madness." The thesis: "San Francisco is about to be destroyed as one of the world's most uniquely beautiful and civilized cities."

Wolfe reported on an interview with Roger Lapham Jr., son of a former mayor and one of the architects of the master plan. "Suppose some people in San Francisco don't want their city turned into a Manhattan?" Wolfe asked.

"Then let 'em go someplace else," Lapham replied. "But don't keep complaining about it, because that's what's going to happen, and nobody can stop it."

By the time the *Guardian* had been in business three years, a growing number of people in the city had come to the conclusion that you could, indeed, stop the master plan. They coalesced in the early 1970s around Duskin, a second-generation garment manufacturer. Duskin had never intended to follow his parents into the apparel business, but somehow there he was, and at the height of the Vietnam War, he had this brilliant idea to make a dress with a peace sign print. The line was an

immediate sensation in Manhattan, and he sold so many of them so fast that he found himself awash in cash.

In 1970, Duskin began holding meetings in his San Francisco warehouse and talking about a dramatic proposal to stop the Manhattanization of San Francisco in its tracks. He put together a ballot initiative that would have limited all new construction in the city to 72 feet, about six stories, in height. The concept was simple: to turn the city into a Pacific Rim trade capital required density, and without the right to build high buildings, the entire thing would collapse. With Duskin's funding and a crew of activists including a young woman named Sue Hestor, Proposition T qualified for the November 1971 ballot.

It was going to be a tough fight — downtown quickly pulled together its own campaign team, with big gobs of money from developers and big-business leaders organized through the Chamber of Commerce. Their argument: high-rises were good for the city's economy. Stopping them would undercut the local tax base and cripple San Francisco.

Bruce didn't buy it.

In the spring of 1971, the *Guardian* put out the call for a team of interns to embark on a major research project. Hestor joined the crew, along with another young activist named Randy Hayes, and under the direction of city editor Greg Sletland, the researchers did something that had never been done before: they scoured records at City Hall and created a cost-benefit study on high-rise office development.

The results were published in the Sept. 27, 1971, edition under the headline "The Ultimate Highrise." That would also become the title of a *Guardian* book published that fall.

The study showed that high-rises weren't the city's economic salvation — in fact, intensive downtown office development not only scarred the skyline, fouled the air, drove up rents, and

caused a host of other obvious problems; it also was bankrupting the treasury.

"For every \$10 the highrise district yields to municipal coffers," Sletland wrote, "the city has to provide \$11 in services."

It was a bombshell: the stories and the book challenged the Chamber of Commerce and the local power structure on the very essence of its argument. Prop. T gained momentum — but in the end the *Guardian* (which at that point was only able to publish occasionally, when there was enough money for a new issue) and the political talents of Duskin and Hestor weren't enough to defeat the combined power of the city's establishment. Prop. T went down to defeat.

The progressive urban movement, however, was only beginning.

The early 1970s were not a pretty time. The war in Southeast Asia raged on. The Summer of Love had long since passed; Haight Ashbury was riddled with empty storefronts; and heroin dealers had taken over the street corners. In a stunning 1971 *Guardian* essay called "Thoughts on the Plague," a writer and recovering heroin addict named Alec Dubro talked about how smack had decimated the protest movement: "A lot of people I know, rebellious, potentially dangerous to the power structure, are reduced to petty thievery and full-time loitering."

The mayor, Joe Alioto, a downtown stalwart, had come to power in a deal that aced out the pro-labor Jack Shelly, who hadn't been moving aggressively enough to turn the city over to the developers (a backroom move the *Guardian* had exposed Sept. 25, 1967). Alioto had no tolerance for hippies, counterculture, protests, environmentalists, or anyone who wasn't entirely on board with the Manhattanization programs.

But underneath, the urban revolution continued. Calvin Welch and Rene Cazenave, a pair of young

Haight Ashbury neighborhood activists, led a broad coalition of San Franciscans who started thinking beyond the question of high-rises and began asking: who really controls the city — and what can be done about it?

The answer, they realized, was that the Board of Supervisors was completely controlled by big money — and for good reason. It cost a fortune to run for office citywide, and the only ones who could bankroll those campaigns were the same people who were in the process of ruining the city.

In 1973, Welch and his allies roared out of the Haight with a radical plan: they wanted to elect the supervisors by district. Cutting the city into 11 neighborhoods would take the money out of supervisorial elections, add to accountability, and possibly allow the community to take back the city.

But none of these people had ever run a citywide campaign, and they were completely mowed down by the power structure. The district elections ballot measure went down by almost a 2-1 margin.

A city rife with corruption and a stagnant city hall were fertile turf for an alternative newspaper that was developing a national model for local muckraking. Russ Wolden, the local tax assessor, was giving huge breaks to big businesses (the way the story went, Wolden would hang up his pants outside the steam room in the Olympic Club, and when he returned, the pockets would be stuffed with cash). "As many as 500 companies, some the very ones named as bribers of Russ Wolden, are still battling in courtrooms to avoid paying the more than \$11 million" that they owed the city, the *Guardian* reported April 20, 1967. On June 7, 1971, the *Guardian* revealed that the city was placing all of its short-term cash in bank accounts that paid no interest; the resulting uproar led to a change that has probably been worth several hundred mil-

lion dollars to San Francisco in the ensuing years.

On March 27, 1969, the *Guardian* published what would turn out to be one of its most important and lasting exposés: J.B. Neilands, a biochemistry professor at UC Berkeley, revealed how Pacific Gas and Electric Co. had "swindled San Francisco out of hundreds of millions of dollars of cheap hydroelectric power." It was the first of many, many stories on the Raker Act scandal, the biggest episode of political corruption in San Francisco history.

The *Guardian* was setting another standard for what would soon be called the alternative press. The consumer movement in the United States was in full swing, led by the likes of Ralph Nader, and the *Guardian* devoted extensive space and effort to helping Bay Area consumers avoid fraud and get the best deals for their dollars. On Aug. 31, 1970, Laney Lippincott broke the story of how secret supermarket codes reflected the freshness dates of merchandise. Stories on organic food, short-weighting of meat, health insurance, urban farming, and more filled the pages. On July 19, 1973, the *Guardian* published for the first time the actual schedules for Muni buses — something that Muni management, worried about bad publicity over delays, had tried desperately to hide.

And through it all, from the late 1960s to the mid-1970s and beyond, the *Guardian* was covering and promoting one of the most critical forces in progressive politics: the women's movement. The first women's politics page appeared Feb. 28, 1973, and over the next few years almost every single issue had a story or section on feminist issues.

That reflected an important and often overlooked change that was taking place in local politics. As the 1960s left — a male-dominated culture — was dying out, San Francisco



up, reshaping the skyline, screwing up the city budget, driving tenants and small businesses out of town, and generally damaging San Francisco. | PHOTOS BY STEWART BLOOM

women were keeping the progressive movement alive.

On May 3, 1975, the *Guardian* reported on the first meeting of a group that called itself the SF Community Congress. "Several hundred grassroots activists," the story noted, "are organizing an alternative to the politics of greed in San Francisco."

The agenda: elect George Moscone, a liberal state senator, as mayor and launch a serious campaign to elect the supervisors by district. All over the city, the activists held meetings, built alliances, and worked on organizing the neighborhood groups; the tenants; the development foes; the emerging lesbian and gay movement; the black, Latino, and Asian communities; and the dispossessed and disaffected from every part of San Francisco. With the help of Sue Bierman, the freeway revolt veteran, the group of malcontents was able to build an alliance with the old liberal wing of the local Democratic Party, led by Rep. Phil Burton and his brother, John.

Moscone vowed to carry the left's platform. Jerry Roberts, then a young *Guardian* reporter, described Moscone's promises in a Sept. 27, 1975, article: "There will be no high-rise development approved by my Planning Commission," Moscone pledged: "It desecrates the city, causes the tax rate to zoom."

That fall San Francisco politics changed forever.

After a bruising campaign, Moscone — with the strong support of the *Guardian* — defeated Supervisor (and West Portal realtor) John Barbagelata to become the first mayor of San Francisco elected on an anti-Manhattanization platform. A year later, with the support of Moscone and the *Guardian*, an initiative to elect the supervisors by district became law.

The Community Congress — the heirs to the freeway revolt and the

Duskin initiative — had come of age as a real force in local politics. Out of the collapse of the antiwar movement, a new urban activism had emerged, demonstrating that a different vision for San Francisco — and for any American city — was possible.

To call it the beginning of a progressive or left agenda would be inaccurate — the coalition was a mix of more moderate neighborhood folks, small merchants, a few businesspeople, Cold War Democrats and radical leftists, former hippies, environmentalists, students, Latinos, African Americans, Asians, gays and lesbians, and a whole lot of others. What they had in common was a fear that their city was being taken away from them by powerful but unaccountable interests — that the master plan for the future of San Francisco was being drawn up and executed without anyone asking San Franciscans.

And the city's alternative newspaper was right out front, leading the charge.

Moscone wasn't perfect. In fact, within weeks of taking office, he began dismantling his pro-neighborhood platform. His vow never to allow another high-rise went right out the window. The first district-elected board still had a pro-downtown majority — although it also had some strong members who ran on pro-neighborhood platforms, including a Castro Street camera store owner named Harvey Milk, who had just become the first openly gay elected official in any major American city.

(Moscone, with the help of the Burtons, tried to stop Milk from running for State Assembly, a move the *Guardian* denounced as "shabby and contemptuous.")

The immediate politics, though, were less important than the long-term impact. By 1976 it was abundantly clear that San Francisco was no longer a conservative town, that the men in back rooms no longer had a monopoly on the political agenda —

and that the battle for the soul of the city was on, *allegro furioso*.

All of this was happening against the backdrop of some wild, often insane social and political upheaval that marked the transition from the fierce and committed antiwar movement of the '60s to a much different political era that would usher in the 1980s.

Look at the *Guardian* headlines from that period and you get a sense of the zeitgeist: an exposé of Werner Ehrhard's hot self-help movement, est. ("What the est experience most resembles, more clearly than Zen or Taoism or positive thinking or whatever, is classic brainwashing. And as the est-folk like to say, it works.")

Then there was "Expanding on the New Consciousness: Androgyny, Cocaine, Spiritualism and Various Other Alternative Realities." And a review of a new book by Joani Blank called *Good Vibrations*. And "Who killed JFK: the movement to expose the Warren Commission cover-up hits the Bay Area." And Jerry Brown's first 100 days as governor ("Nobody can talk to the governor. He's looking like a fiscal conservative. He's pretty darn weird").

By 1977 the city and the *Guardian* were buzzing with energy and news. The Chamber of Commerce had tried to repeal district elections and failed. Milk was making national headlines by leading the fight against the Briggs Initiative, a measure that would have banned gays and lesbians from teaching in the public schools. A shadowy developer from Thailand named Supasit Mahaguna was trying to evict the elderly Filipino tenants of the International Hotel, a low-cost residential hotel that formed the center of the city's Manilatown community. The Redevelopment Agency was trying to evict the tenants of the Goodman Building, a live-work residence for artists. Neiman Marcus was trying to get permission to demolish the City of Paris Building, a Union Square landmark that represented an important

part of the city's architectural history.

And the new president, Jimmy Carter, nominated San Francisco Sup. Bob Mendelsohn for the number two position in the Department of the Interior.

Mendelsohn had been not only a staunch downtown ally but a key PG&E vote on the board, someone the private utility could always count on to oppose public power. Since the Interior job would have involved overseeing the Raker Act scandal, the *Guardian* strongly urged Carter to reconsider.

At the same time, Bruce and the *Guardian* reporting staff, including David Johnston (who now covers the Justice Department for the *New York Times*), started looking into campaign contribution records from Mendelsohn's failed 1976 race for State Senate.

For starters, "Fighting Bob," as the *Guardian* satirically dubbed him, had \$285,000 in lingering debts (although he tried to claim the total debt was only \$150,000). But as the story emerged, the problems got worse: in fact, Transcentury Properties, which was trying to build 725 houses at Bodega Harbor when Mendelsohn was a Coastal Commission member with jurisdiction over the project, had illegally funneled \$16,500 to his campaign. The money flowed from Transcentury's William Grader to a Bodega Harbor restaurant owner named Wanda Zankovitch, who then gave it to her sister, Louise Drob.

Drob, a telephone operator who lived in San Pedro, contributed \$15,000 (and made a \$1,500 loan) to Mendelsohn — and the candidate claimed he never found it fishy. The scandal, which the *Guardian* covered every week for much of that year, cost Mendelsohn his Interior job.

Insiders would later say that the Mendelsohn investigation was a close runner-up for the Pulitzer Prize.

Then in the fall of 1978, everything fell apart.

It started with a charismatic preacher named Jim Jones, who had been something of a darling on the left. His People's Temple helped Moscone win election (possibly, it later turned out, by busing members around town to vote repeatedly under different names). But Jones was also paranoid — really paranoid — and when he decided his enemies were out to get him, he fled with his flock of more than 900 people to a remote jungle village in Guyana. Rep. Leo Ryan of South San Francisco heard rumors that the church had turned into a cult and the members who wanted to leave were being held against their will, so he went down to check it out.

On Nov. 18, Ryan was shot and killed on a jungle airstrip by a Jones follower. When Jones was informed, he lined up the entire community, and all of them — men, women, and children — drank purple Kool-Aid mixed with cyanide. A total of 912 died.

This was a huge story, the cover of both *Time* and *Newsweek*, and it left the city reeling. Almost everyone in progressive politics knew someone who had been in the People's Temple. And Jones, whom Moscone had appointed to the Housing Authority Commission, had turned out to be the head of a murderous cult.

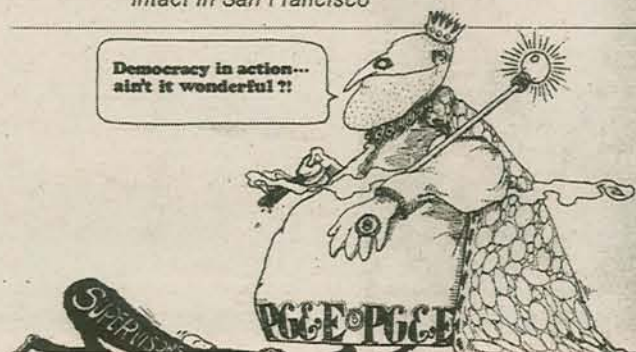
On Nov. 27, it got even worse.

Dan White, a conservative supervisor, former firefighter, and former cop who represented the Excelsior, decided in mid-November that he couldn't support his family on the \$9,600-a-year supervisor's salary. So he announced he was resigning his seat. Downtown went crazy: White was a key vote. The board was often split 6-5 in favor of downtown interests, and if Moscone were able to appoint a more progressive person to White's seat, the balance of power might shift. Big-business leaders offered White money, loans, jobs — anything — if he would just stay on the board.

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THE PG&E EIGHT GENUFLECT AGAIN

Supervisors Renne, Molinari, Hutch, Gonzales, Horanzy, Dolson, Kopp and Pelosi move to keep PG&E's private-power monopoly intact in San Francisco



Their master's voice: this Sept. 25, 1979, cartoon shows the fate of a proposal to fund a study into the feasibility of San Francisco buying out Pacific Gas and Electric Co.'s grid and starting a public power system. Since 1969, when Joe Neilds first broke the story of the Raker Act scandal, the *Guardian's* been pushing city officials to abide by the federal law that mandates a city-owned power system. Numerous proposals at the Board of Supervisors, one lawsuit, and three ballot initiatives failed under the power of PG&E's money and lobbying — but the *Guardian* has never let the issue die. And today the city is taking its first small steps toward public power.

Vision CONT.,

But it was too late — his resignation letter was in. The only way White could get his job back was if Moscone reappointed him. And Moscone, while considering the request, clearly wanted someone else.

White learned from a reporter Nov. 27 that the job would go to Don Horanzy. White packed his old police revolver, stuck an extra six bullets in a handkerchief, and headed for City Hall. He climbed in a basement window to avoid the metal detector, then strode into the mayor's office and asked to see Moscone. Once the mayor let him in, White pulled the gun and shot the mayor dead. Then he reloaded, walked down the hall, and killed Supervisor Milk.

When police interrogators asked later why he had killed Milk, who had nothing to do with Moscone's decision, White said, "He just sort of smirked at me. So I shot him."

The city was a mess, a psychic and political basket case. And downtown, with the aid and support of the daily newspapers, played it to the hilt, suggesting not so subtly that Moscone and the liberals had brought on Jonestown and district elections had led to the assassinations.

Examiner political writer W.E. Barnes quoted a "prominent Democratic business leader" as saying, "The insurance companies and big money... want to know, are the crazies taking over? We are trying to find out at this moment who can restore stability in San Francisco. I believe the element of stability are the people on the right."

Examiner columnist Guy Wright put it this way: "The macabre events in Guyana and City Hall were unrelated, of course. And yet, were they? Would either have happened if San Francisco weren't the sort of place it is? A fermentation vat for oddball notions. A haven for all sorts of kook cults and crackpot conspiracies..."

Burton Wolfe, writing in the Dec. 7 *Guardian*, had the answer: "Dan White was a policeman, baseball player, Golden Gloves boxer, the kind of guy you usually describe as 'conservative' or 'law and order,' an all-American boy type. He was the one who gunned down Moscone and Milk, not the member of any 'kook cult' or 'crackpot conspiracy.'"

But the political damage was done. Dianne Feinstein, president of the Board of Supervisors, who had run twice for mayor and failed, took over the job, promising to bring the city together. Instead, she fired Moscone's liberal planning commissioners and declared open season for developers. In short order, she pushed for the demolition of the I-Hotel and the City of Paris and the eviction of the Goodman Building residents. A Jan. 10, 1979, *Guardian* cover called it "The week Feinstein tried to wreck San Francisco." But the mayor survived a challenge by Sup. Quentin Kopp to win election to a full term in November. An anti-high-rise measure, Proposition O, was defeated that same fall.

And in the summer of 1980, in a low-turnout special election, the Chamber of Commerce and its allies, playing on the fears and insecurities of

San Franciscans, won the repeal of district elections.

The early 1980s were a bad time for almost everyone in San Francisco politics except maybe Mayor Feinstein and me. Feinstein ran the city with no real opposition. She vetoed progressive legislation (including effective rent control laws) at will. In 1983 she won reelection with about 70 percent of the vote.

Me, I arrived at the *Guardian* in the spring of 1982. My first stories were a piece about the privatization of a park on Nob Hill and police harassment of homeless people in the Haight and the Mission District. I realized I had found my calling.

When I first began freelancing for the *Guardian*, I was making a living running a canvass operation for the Abalone Alliance, which was fighting PG&E's Diablo Canyon nuclear plant. So I was well versed in the utility company's treachery. One of my first major assignments was covering a November 1982 ballot initiative that sought to require the city to live up to the Raker Act, buy out PG&E, and create a public power system. It was a great lesson in how things worked in Feinstein-era San Francisco: virtually every local Democratic official fled for cover when the mayor and PG&E shook their fists; dozens of prominent self-described liberals bought PG&E's lies and signed on against Proposition K. Almost nobody in political office supported it. PG&E spent an unheard-of \$500,000 on the campaign, and the mainstream news media completely ignored the issue. Naturally, despite all of my impassioned (and occasionally insightful) reporting and the dozens of stories the *Guardian* ran over several months laying out the case for municipalization, public power got walloped. Welcome to the big leagues.

By 1983, when I joined the paper as a full-time staff reporter, there were already rumblings of a new campaign to control downtown development. And for good reason: the city was literally being paved over. Between 1980 and 1986, Feinstein allowed the equivalent of the entire Boston downtown — some 40 million square feet of office space — to be jammed into San Francisco's Financial District. Her 1984 Downtown Plan shifted even more development south of Market.

True to what the *Guardian* had warned about way back in 1971, the city was facing a serious, structural financial crisis. Feinstein cut services, reduced library hours, doubled Muni fares — and kept handing out building permits.

For most of the fall of 1983, I wrote about the city's mad rush to the sky. That November, Proposition M, which would have set limits on new development, went down to defeat under an onslaught of misleading

mailers paid for by the mayor's allies. The local labor movement, unfortunately dominated by the building trades, sided with the developers. The *Examiner* and *Chronicle* might as well have been on the moon; they never bothered to challenge anything the downtown forces said. In fact, they barely noticed there was a fight for the city's future.

Meanwhile, the development-driven gentrification continued out of control.

By 1985 everyone knew that the city was getting too crowded. Traffic was death. Rents kept soaring. Muni was so overwhelmed it barely functioned. The city budget was a train

wreck. In large parts of downtown the skyscrapers utterly blocked out the sun. But Feinstein continued to promote development; the environmental impacts were real, she said, but could be "mitigated." The boom had to continue, because... well, because high-rises created jobs.

That was the last argument downtown could muster, and we heard it over and over again. In the fall of 1985, for example, Feinstein held a press conference to announce that downtown development was creating 10,000 new jobs a year. We bothered her poor press secretary, Bill Strawn, for weeks looking for the source of that figure. He never found it, because

CONTINUES ON PAGE 21



The wrecking machine: this typically subtle *Guardian* cover depicts Mayor Dianne Feinstein presiding over an assault on the city's architectural heritage (the City of Paris Building), the rights of elderly Filipinos (the International Hotel), and the artists (the Goodman Building).

Those three battles — to preserve the historical beaux arts structure on Union Square, to prevent the eviction of the occupants of the Manilatown residential hotel, and to save low-cost artist live-work spaces — defined the major flashpoints of Manhattanization in the late 1970s.

In the end we lost all three: the City of Paris was demolished to make room for an ugly Nieman Marcus store. The I-Hotel was cleared out, torn down, and left as a hole in the ground for decades. The Goodman Building fell to redevelopment.

But in each case the *Guardian* was able to make its points and keep the issues on the city's agenda — and in the end some good came out of all of it. The Goodman Building survivors were eventually able to build a new studio and arts space on Potrero Hill. After decades, work finally began this year on a new community-based residential building on the site of the old I-Hotel.

That was the case with many of the *Guardian's* campaigns: we didn't win everything, but we wound up with a lot more than we would have without the fight.

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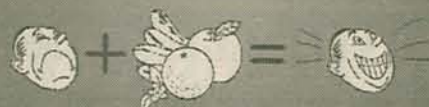


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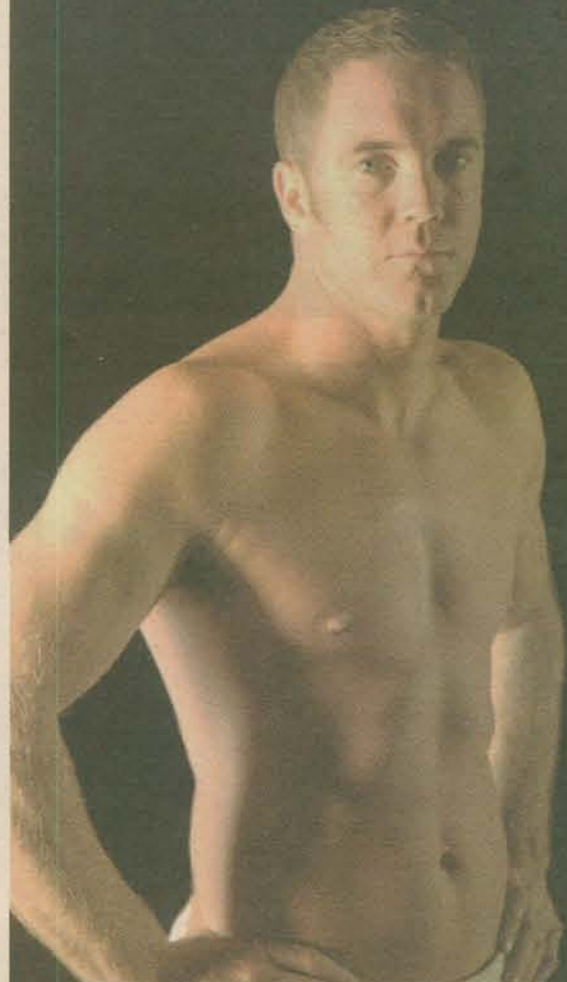
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GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

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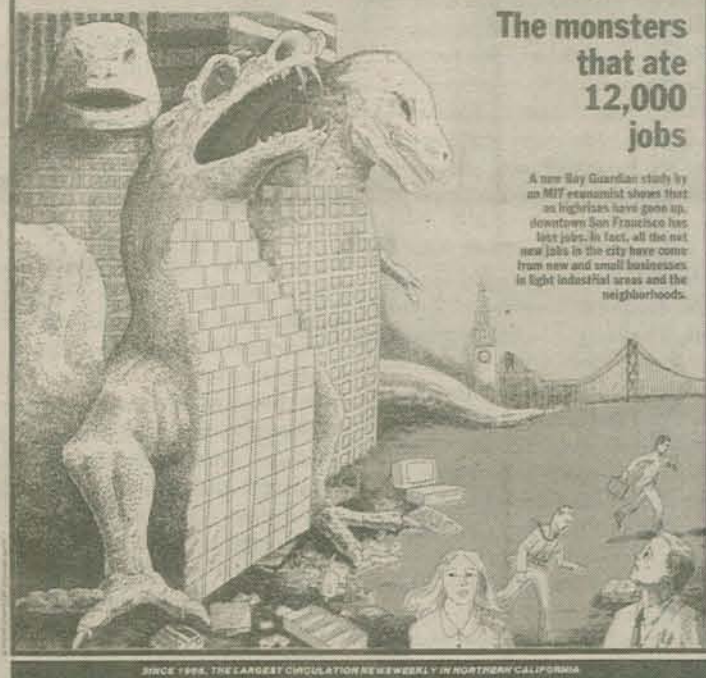
The HOT
Halloween hauntsThe aging parent problem
— a view from their side

BayGuardian

DOWNTOWN HIGHRISES:

The monsters
that ate
12,000
jobs

A new Bay Guardian study by an MIT economist shows that as high-rises have gone up, downtown San Francisco has lost jobs. In fact, all the net new jobs in the city have come from new and small businesses in light industrial areas and the neighborhoods.



SINCE 1984, THE LARGEST CIRCULATION NEWSWEEKLY IN NORTHERN CALIFORNIA

Job killers: This Oct. 22, 1986, cover demolished downtown's last argument in favor of high-rise development. A *Guardian* study showed that office development drove out small businesses and destroyed more jobs than it created.

Vision CONT.

there was no source; the mayor's office had simply made it up.

But by then the *Guardian* was doing some economic research of our own.

That summer, Doug Dibble, one of the original *Guardian* founding crew, who had moved on to make films and teach, alerted Bruce and me to a guy he'd read about in *Inc.* magazine, an economics professor at MIT who studied job generation in cities. The prof's name was David Birch; we got him on the phone and asked him if he could tell us where the new jobs in San Francisco were coming from.

Birch had a phenomenal amount of data, gleaned from government and private-sector sources, sitting in a computer in Cambridge, Mass. He wanted \$1,000 for a study — a phenomenal amount of money for the *Guardian* in those days — but we scraped it up and hired him.

The results were dramatic: small, locally owned, independent businesses were responsible for all the net job growth in the city, he concluded.

That, I wrote Oct. 23, 1985, "directly contradicted the fundamental economic assumption that has

driven city planning policy for decades: That high-rise office development creates jobs."

In fact, we reported, the high-rise office boom in San Francisco had nothing to do with jobs or, for that matter, with any demonstrable need for office space. It was all about a surplus of investment capital and Reagan-era tax laws that made investing in urban towers profitable (in the short term) whether tenants occupied the space or not.

I'd been an economics major in college, but at Wesleyan there was a lot they didn't teach. I had to discover Jane Jacobs on my own. Jacobs, who at that time was pouring out articles and books (*The Economy of Cities*, *Cities and the Wealth of Nations*, etc.), presented a very different picture of urban economics. Cities, Jacobs argued, did best when they relied on local talent and local entrepreneurship to replace imports — and when the economy was as diversified as possible. "Many of the root processes at work in natural ecologies and our economies are amazingly similar," she wrote, "and we can learn much about success and failure in our own arrangements by noticing, for example, that the more niches that are filled in a given natural ecology, other

things being equal, the more efficiently it uses the energy it has at its disposal and the richer it is in life."

Her point reflected what Birch's data was showing: the finance, insurance, real estate, and corporate headquarters sectors downtown were not the basis of a healthy economy. San Francisco was growing a monocrop — and the emerging thought in urban economics and the hard, cold facts at hand suggested an alternative view of the city that could not possibly be reconciled with the nonsense coming out of City Hall.

Feinstein's crew fought back: they couldn't dispute the work of an MIT PhD economist, so they insisted that high-rises were, in fact, creating jobs — because small businesses were locating in the big buildings. So back we went to Birch with another chunk of change we didn't have... and in 1986 he put the final nail in the downtown coffin. He studied job generation by San Francisco zip code and discovered that downtown was doing nothing — nothing, zero, nada, zip — to create new jobs in the city. All that Feinstein's developer friends were doing was sucking money out of the city. They put nothing back in. And in the process, they were displacing the small local operations that were trying to keep the city vibrant.

San Francisco was being run by a political ethos that saw the city as a source of wealth, a strip mine, not as a community. And just on a level of pure urban economics, it wasn't working.

That was all I wrote about for a year or so. And in the fall of 1986, enough of the rest of the city had become fed up by overdevelopment and Sue Hestor, Calvin Welch, and the gang had rebounded enough from the bleak days of the early '80s that a landmark growth-control initiative won a narrow victory in November.

I could argue (and I do) that Proposition M saved San Francisco's economy when the recession of the early 1990s hit: cities like Houston that were terribly overbuilt nearly collapsed in red ink. With enough of the small-business sector still alive, the deep dip in real estate, finance, and insurance didn't swamp San Francisco.

And by then I had learned a central lesson: in this city, land use is the fundamental political issue. It's about jobs and rent and Muni and parks and taxes and all the other things that make up a city's day-to-day life... and it's also who gets to live here — and who doesn't.

I left for a couple of years in the early 1990s to write a book that was going to be a phenomenal best-seller and fund my life of leisure for years to come. Didn't quite happen that way, though, which in the end was fine: I was by then thoroughly addicted to the

Guardian and San Francisco politics.

The early '90s were quiet anyway. The mayor was an affable do-nothing named Frank Jordan. The nation's economy was in the toilet. Real estate values actually declined a bit, even in San Francisco, and rents at least stabilized.

Then came Willie Brown and the dot-commers — and the ugliest fight to save the city exploded, block by block.

This was, of course, ground zero for the Internet boom. Billions of dollars' worth of investment capital poured into the city every month. Prop. M hardly mattered: housing prices doubled, then doubled again. Small manufacturers were driven out of town as well-funded dot-com start-ups sucked up every inch of available space.

The city encouraged the boom, without ever stopping to question whether it made sense for the people who actually lived here. In fact, long-term residents were considered completely expendable: evictions soared as landlords looked for any opportunity to get rid of tenants protected by rent control and lease properties at soaring rates to newly arrived, cash-rich dot-commers.

It was the 1960s again, writ large — except that this time the folks at

City Hall should have known better. It was no secret that the mayor's planning department did no planning; zoning laws designed to protect light industry, local businesses, and blue-collar jobs were ignored. The decisions about the future of the city were entirely in the hands of the developers and investors, anyone who could wave a wad of cash in front of His Honor, Mayor Brown.

And yet — as the *Guardian* has found over and over again — the so-called liberals, the Democratic Party power structure, simply bowed down and genuflected to the machine.

The social impact was almost indescribable. The cover on our anniversary issue of Oct. 7, 1998, called it "The Economic Cleansing of San Francisco." At the rate things were going, we noted, "San Francisco... will be a nasty little place, filled with frustrated wealthy people who once thought it would be hip to live in a city that now no longer can offer the cutting edges of the culture that brought them here."

On Oct. 18, 2000, a team of *Guardian* reporters including Daniel Zoll, Savannah Blackwell, Gabriel Roth, Angela Rowen, A.C. Thompson, and Rachel Brahinsky laid out "the battle for San Francisco."

CONTINUES ON PAGE 22

FREE

THIS ISSUE IN TWO SECTIONS

HERB CAEN

HERB CAEN

HERB CAEN



The two-headed behemoth: from the first day the *Guardian* was up against a powerful daily newspaper monopoly — and part of the paper's mission was exposing the machinations of the local dailies. This Oct., 10, 1984, edition showed how the joint operating agreement between the *Examiner* and *Chronicle* had destroyed quality journalism in the city while making the publishers rich.

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Vision CONT.

Among the conclusions: if the mayor's approach was allowed to go forward, 38,000 San Franciscans would be forced out of town.

Here's what I remember most from that era:

About a block and a half away from the old *Guardian* offices on 19th Street and York, 50 or so photographers and artists had turned an old warehouse into a set of inexpensive studios. They'd created a functioning community; they were working, making art, and contributing not only to the cultural life of the city but to the local economy.

Then in the late 1990s, Macromedia Corp. bought the site and decided to construct a 12-story office building. The artists protested; we wrote stories, activists held rallies, but it didn't matter. Macromedia's lobbyists had money, and Brown went for the gold. The artists were evicted, tossed to the four winds, their community destroyed. The building was torn down. A developer dug a big hole in the ground.

And then the dot-com bust hit, as we all knew it would — and the project stopped in its tracks. For years the hole sat empty, gathering water, a sign of the utter stupidity of an economic policy that sought to put all of the city's eggs in one speculative basket and a political policy that put short-term developers' gains ahead of long-term community stability.

But the San Francisco progressive community was far better organized, far more together, and in far better shape than it had been 30 years earlier. In 1999, Sup. Tom Ammiano launched a last-minute write-in campaign to dethrone Brown — and while he didn't succeed, he lit a roaring flame that turned into a conflagration as the city's left rose up. In 2000 a grassroots growth-control measure, Proposition L, which banned new office development in the neighborhoods and limited the conversion of residential property to office use, passed narrowly despite Brown's best efforts to defeat it.

That same year San Francisco returned to electing supervisors by district.

It was a profound moment to be a San Franciscan: by January 2001, Brown and the forces he represented had been thoroughly, resoundingly defeated. A clear, strong progressive majority was elected to the board. Just sitting at the meetings was a whole new experience: real policies, real visions, real discussions were taking place. For the first time in my professional life, I felt like the ideas the *Guardian* had been talking about for more than three decades were welcome at City Hall.

The battle is joined again, of course — it always is, and it always will be, and this time it's housing developers who want to stick 40,000 new million-dollar condos in the southeast neighborhoods. That would drive out what remains of blue-collar industry and profoundly change the demographics and politics of the city; as Welch likes to say, land use is the fundamental, key issue in San Francisco politics because it determines who gets to live here. And who lives here, votes here.

But this time the people at City Hall are at least asking the right questions. And this time I think we might actually win.

I am, by the standards I used to hold, an old man now: I'm 48, with gray hair, a house, and two kids. And on the *Guardian's* 40th anniversary, here's what I think:

Much has been taken from my adopted hometown. If I were a young college graduate today with a vision of radical journalism and no visible means of support, I don't think I could do what I did in 1982. I couldn't just climb in the car and head to San Francisco. I couldn't work part-time for an antinuclear group, write freelance articles for a nickel a word, and fix cars on weekends when the beer money was short. I couldn't have paid the rent.

Back then nobody I knew really had a job; we were all activists, artists, writers, people embracing the edges of society, thriving on financial ruin — and surviving, because \$150 bought you a room in a shared flat and another \$50 bought you the better part of a month's worth of sustenance from a local co-op.

The changes that have scarred my city have not been the random effects of a "free market"; they are the result of conscious policy decisions made by powerful people. It's been brutal, this fight for San Francisco — and we haven't won.

But like the poet says, though much is taken, much abides. This is a city that refuses to submit to uricide, a place that fights back. And at a time when there is no hope on the federal level and little or no hope on the state level, San Francisco — the *Guardian's* San Francisco — is just about bursting with hope.

Cities are the future of the world. San Francisco still can represent the future of cities. And if a stand-alone independent newspaper started by a couple of Midwesterners with a pocketful of change and a dream has been able to promote a vision of a city that's made up of neighborhoods, not the economic equivalent of strip mines, a place where community matters more than raw commerce... well, then after 40 years, I think we have a whole lot to celebrate. **SFG**

THE SAN FRANCISCO BAY

GUARDIAN

DECEMBER 24, 1988 / VOL. 23 / NO. 52

THE NEWS, ARTS AND ENTERTAINMENT WEEKLY



ON THE COVER:

THE YEAR
AFTER DARKLast night's party was the last of the
year's big parties in the city. Here and
there.ARE YOU READY
FOR 1989?A city's coming to a new year, and
here's how.DEATH OF A
COUNTERCULTUREThe City's last night of the year is
here. Here's how to spend it.

From cover boy to cover designer: Victor Krummenacher, shown here playing bass with Camper Van Beethoven, went on to become the *Guardian's* art director — proving that you never know who you're going to meet in the alternative press.

The art of survival

Politics, beauty, and hope
in the *Guardian's* arts pages

By Tommy Amano-Tompkins
> a&e@sfbg.com

I was stumbling through the *Guardian's* somewhat chaotic newspaper stacks last week, looking at old issues and trying to avoid an industrial accident. I took a quick break to catch my breath, and as I leaned against a precariously stacked tower of heavy bundles, I spied a photo of Victor Krummenacher gracing the cover of vol. 23, no. 12.

That edition hit the streets Dec. 28, 1988, and it featured a year-end retrospective on the local music scene. Krummenacher was (and still is) the bassist for the Santa Cruz-based wrecking crew Camper Van Beethoven.

At that time Camper was riding high. Earlier in the year the band had released *Our Beloved Revolutionary Sweetheart* — a bent ode to Patty Hearst — on Virgin Records. It was a killer album, as unpredictable and provocative as the iconoclastic band could be — and that was plenty.

Putting a photo of the cute, popular Krummenacher on the cover was a smart move — and I remembered it well. At the time I was managing editor of the upstart *Calendar* magazine, a biweekly alternative about to morph into the *SF Weekly*. The *Guardian* was the competition, and I studied each issue carefully, ready to criticize a mistake and steal the rest.

It was a great time to work at an alternative weekly. Daily papers from coast to coast were getting hammered by a postboomer audience raised on television. (The idea of publishing online wasn't even on the horizon at that point.) The dailies were burdened by outdated journalistic formulas, afraid of the inner cities — where the best stories were — and hamstrung by inflexible union contracts. Papers like the *Guardian* were hip and free and beginning to play an important role in the cultural and political life of the cities that birthed them. The alt-weeklies were clearly leading the pack.

In this case, someone at the *Guardian* leaked word of the Krummenacher cover to a *Calendar*

staffer, and we countered with a cover feature on local skateboard hero Tommy Guerrero. I found a copy of the story — which I wrote — in my personal files. After reading it, all I can offer as a defense was that I had to write it overnight — a familiar situation in those days. The truth is the story sucked, a situation that was further complicated by the typhoon that swept down the West Coast at the same time our outdoor sports story hit our flooded news racks. We gave that round of the battle to the *Guardian*.

Later — much later — I had plenty of opportunity to talk things over with Krummenacher. I was hired as arts and features editor at the *Guardian* in October 1991, and in 1998, Krummenacher was hired as the paper's art director. On Monday nights after we'd put the paper to bed, he'd lean back in his chair, offer a wry smile, and talk about the glory days of Camper Van Beethoven, when he was able to glimpse life as a fledgling rock star.

That was life in the alternative press: one minute you were covering the coolest people in the Bay Area, the next they were working in the same office. Papers would be 40 pages long, their owners struggling to cover payroll checks. Suddenly, the papers were 72 pages, and quality control became more than a spell-check program; we had copy editors. Publicists from around the country — particularly in the music and film businesses — were kissing our butts.

The arts had always been a part of the *Guardian*, but it really came into its own in the early 1980s, when ad money began to flow in to fund a special arts section called After Dark. Bruce Dancis, a staff writer and former arts editor at the *Sacramento Bee*, ran the *Guardian's* arts coverage back then. He understood how important the arts were to the future of the alternative press. He saw a connection between arts coverage and the rest of the paper and between the paper as a whole and the rhythms of life in the Bay Area.

I got him on the phone at his office one morning last week. "What mattered more than anything to me," Dancis recalled, "is that the *Guardian* was a place where I could go back and forth between music and politics. For me there was always an organic connection between the two."

That organic connection was forged for Dancis during the 1960s in Ithaca, NY, at Cornell University. In 1967 he dropped out to devote his time to organizing against the Vietnam War and ended up doing 18 months in federal prison for refusing induction into the military.

Dancis's experience was crucial when it came to the character of the paper's arts section — which included not merely what was written about but also the stable of writers on hand to carry out his vision. One of his first moves was to hire Derk Richardson.

"Derk and I were politically active," Dancis told me, "which is how we became friends. We were both in history PhD programs and loved music; it made sense for him to become a writer." Over time Richardson became something of a legend in Bay Area music circles.

Anyone familiar with the local press in the early 1980s remembers the cultural divide that opened up with the rise of punk rock, first in England and then in the States. The Dead Kennedys were the best known of the Bay Area punk bands, but the scene also produced the Dils, Chris Isaak, Penelope Houston, and many others. They were championed in punk-specific publications like *Punk Globe* and *Damage* and packed crowds into clubs like the Mabuhay Gardens, the Deaf Club, and the Temple Beautiful.

On the other side of the coin loomed huge-selling behemoths like Journey, Eddie Money, Sammy Hagar, and the 1960s superstars, particularly the Jefferson Airplane and

its offspring, Carlos Santana and the Grateful Dead. The *Guardian* threw in with punk, reggae, and the emerging world music scene. The '60s dinosaurs had more fans, but there was no question where the fresh energy was coming from.

What emerged from this period was a unique, politically sophisticated arts section that helped define what was substantive and appealing about alternative journalism as the 1980s gave way to the 1990s. Dancis and his crew of writers — most prominently, theater critic Misha Berson and Richardson — discovered, embraced, and critiqued art that flew beneath the radar of the mainstream press.

Berson, now living in Seattle, devoted time and space in the paper to the Asian American Theater Company and Lorraine Hansberry Theater. AATC's principals included multitalented artists like Philip Kan Gotanda, David Henry Hwang, Amy Hill, Denis Dun, and Lane Nishikawa. Their work — and that of many others — explored the questions and concerns faced by the first generation to adopt an Asian American identity.

Richardson — a regional writer in the best sense of the word — brought

CONTINUES ON PAGE 24



Whose enemy and what public: when Public Enemy came to the Warfield in 1992, four *Guardian* critics had four very different things to say about the controversial hip-hop group.



Outstanding local discoveries: since 1998 the *Guardian* has given Goldie awards to local performers who don't always get the credit they deserve. This cover featured spoken word artist Marc Bamuthi Joseph.

Arts CONT.

his readership the music of the ROVA saxophone quartet, Bay Area Cajun zealots Richard and Suzy Thompson, blues legend Charles Brown, and more folk duos, jazz octets, zydeco wizards, and improvisational space travelers than most people had ever heard of.

Writers like Berson, Dancis, Richardson, and many others embraced the challenges — important, strange, wonderful, failed, good, bad, and who knows what — posed by Bay Area artists and brought word of them to their readers. It was and still is, in its essence, nothing less than a survival project.

Dancis and his staffers set the table for those of us who followed; we shared the belief that art and politics flowed from one another. Art didn't live in a separate world, above the gritty struggles of daily life; it was spawned in the sparks of opposing forces as they collided with each other.

In the late 1980s, after years in an AIDS-imposed deep freeze, a visionary group of ex-strippers like Carol Queen and Susie Bright — headquartered in varying degrees at Joani Blanks's brilliant toy store, Good Vibrations — launched a liberating sex-positive movement.

It had its analogue in the outspoken activists promoting a transgressive

queer culture that at times had less to do with whom one slept with than whom one allied with socially and politically. It freed up a generation of young people to enjoy the pleasures of the flesh, scaring the hell out their parents and the neofascist religious right in the process.

An Afrocentric upsurge produced progressive hip-hop and the in-your-face, sometimes fabulous movies of Spike Lee — in particular his *Do the Right Thing*.

When New York's outspoken Public Enemy came to the Warfield in 1992, four *Guardian* critics, including Oscar-winning documentarian Marlon Riggs, wrote about their experiences for the cover story of the next week's paper. Not surprisingly, readers were treated to four very different takes on the experience.

It was in many ways the epitome of an approach that set *Guardian* arts editors — who sometimes shared little beyond the belief that sharing was crucial — apart from their colleagues elsewhere. There was, to say the least, a multiplicity of voices — gay, straight, black, Asian, brown, and white.

If there was one thing that marked coverage during those years, it was a stream of brilliant young writers, including current *Vibe* editor Danyel Smith, current *LA Times* critic Ann Powers, award-winning hip-hop writer Jeff Chang, professor-blogger Oliver Wang, current *Rolling Stone* editor Jason Fine, educator and border-culture

activist Josh Kun, musician-actors Will Power and Mohammed Bilal, journalist Suna Chang, and editors Susan Gerhard, Neva Chonin, Alvin Lu, and Chris Norris.

As the 1990s wore on it became clear to editors and critics: the Bay Area has suffered from the suffocating blanket that the 1960s spread over perceptions of art and culture. These days one only has to note the many Jerry Garcia retrospectives floating through record stores to get the idea — a unique set of circumstances birthed San Francisco in the '60s; those circumstances would not be seen again.

The local waters produced metal heroes Metallica and punk superstars Green Day, but we didn't experience tourist buses cruising Rodeo, El Sobrante, Richmond, or Berkeley — where most of these musicians came from — looking for long-haired guitarists or short-haired attitudinal musicians humming air-tight three-chord punk.

The earliest issues of the *Guardian* weren't anywhere near as focused on 1960s music or popular culture as what was called the underground press: the *Berkeley Barb*, the *Berkeley Tribe*, and *San Francisco Good Times*.

In some ways that explains the survival of the paper — exactly because it didn't depend on social forces that disappeared with overexposure and the Vietnam War. So it was that the *Guardian* moved through the '70s, until the greening of the conditions that produced the alternative press. By the early 1980s the paper that we read today existed in something resembling its present form. The 1980s version of the *Guardian* depended on the growth and maturation of the generation that gave us the '60s — producing the savvy, ad-producing music and film industries. And it led to an identity crisis of sorts during the next decade: our job, it turned out, was to cover indie rock, but that too started becoming the product of the larger forces in popular culture.

In fact, we became part of a system that ran various local fragments of art and culture up a flagpole in order to see who saluted.

It was also about hip-hop, which had its own press but also got plenty of space in the *Guardian* under the stewardship of editor Chris Norris and led by writers Danyel Smith and then Donnell Alexander.

An upstart jazz movement surged in the mid-'90s, written about ably by music editor Jason Fine. Iconoclastic Berkeley guitarist Charlie Hunter led the charge, and tenor saxophonist Dave Ellis stepped out of the ranks along with Kenny Brooks and Joshi Marshall.

Our film coverage flourished — our writers, led by editors Susan

Gerhard and Johnny Ray Huston, became regular figures at international film festivals. And while our coverage didn't limit itself to indie film — we ran Chuck Stephens's cover story on Quentin Tarantino's *Pulp Fiction*, for example — we were more comfortable critiquing the film mainstream from our distant perch than we were in the middle of it.

Dennis Harvey provided a level of theater criticism that the paper hadn't experienced before. Huston and Kimberly Chun stepped forward during the summer of 2004, when I left. Today's *Guardian* is marked as much by Chun's Sonic Reducer column as by anything else — it's informed, opinionated, and full of dry humor.

The AIDS crisis, which shaped daily life in San Francisco throughout the 1980s, took too many artists and would-be artists from the local ranks. It also spawned playwright Tony Kushner's incredible *Angels in America*, which debuted in raw, magnificent form at the Eureka Theatre in June 1991.

The stuff of Kushner's play is well-known — and I'd like to say it crystallized everything I was thinking at the time it opened. Maybe it did, but it was long, and I fidgeted a bit. Still, a voice like his comes along only once in a generation; it was important to listen. So when I heard a tape

recording of his commencement speech at Vassar College and it hit me so hard that I couldn't breathe for a minute or two — maybe not that long, but for a few seconds anyway — I took notes.

Because Kushner was courageous enough to look at a painful, awful situation and find hope. That, as far as I'm concerned, is what the editors and writers whom I worked with over the years at the *Guardian* were trying to contribute to the world we lived in: we just wanted to find a reason to get up in the morning and enough peace to allow us a few hours' sleep during the night.

"These are monstrous times," Kushner told Vassar students in June 2002, "and there's no telling. Look across the globe, and when you ever seen such a dismaying crew in occupation of every seat of power — a certifiable nutcase here, a tin-pot dictator there, a feckless blood-spattered plutocrat in this office, an unindicted war criminal in that office, miscreants, meshuginahs, maniacs, and every one of them has the means of doing the most appalling damage. But hope isn't a choice: It's a moral obligation. It's a human obligation. It's an obligation to the cells in your body. Hope is a function of those cells. It's a bodily function, the same as breathing and eating and sleeping." **SFBG**



Jerry Rubin, RIP
Krusner and Hayden remember "a sweet, dorky Paul Revere" [p.21]

Gringo, go home!
John Ford on the NAFTA Prop. 187 fallout [p.25]

Jingle beers
The best holiday beers, and where to find them [p.26]



Rising starts: a *Guardian* profile of Margaret Cho back in 1994 is just one example of how the paper has promoted local performers who were just about ready to hit the big time.

The first 40

How we made it against all odds —
and why we'll be here for the duration

By Bruce B. Bruggmann
> bruce@sfbg.com

On Oct. 27, 1966, my wife, Jean Dibble, and I and some journalist and literary friends published the first issue of the first alternative paper in the country that was designed expressly to compete with the local monopoly daily combine and offer an alternative voice for an urban community.

We called it the *San Francisco Bay Guardian*, named after the liberal *Manchester Guardian* of England, and declared in our statement of intent that the *Guardian* would be a new model for a big-city paper: we would be independent and locally owned and edited, and we would be alternative to and competitive with the *San Francisco Examiner* and *San Francisco Chronicle*, which were published under a joint operating agreement that allowed them to fix prices, pool profits, share markets, and avoid competition.

We stated that "the *Guardian* is proposed, not as a substitute for the daily press, but as a supplement that can do much that the *San Francisco* and suburban dailies, with their single ownership, visceral appeal and parochial stance, cannot and will not do." And we played off the name *Guardian* by stating that we would be "liberal in assessing the present and past (supporting regional government, nuclear weapons control, welfare legislation, rapid transit, tax reform, consumer protection, planning, judicial review, de-escalation and a promptly negotiated settlement in Vietnam.)" But the *Guardian* would also be "conservative in preserving tradition (civil liberties and minority rights, natural resources, watersheds, our bay, our hills, our air and water)."

It was rather naive to challenge the *Ex-Chron* JOA with little more than a good idea and not much money and a wing and a prayer. We had almost no idea of what we were getting into in San Francisco, a venue that Warren Hinckle of *Ramparts* and many other defunct publications would later describe as the Bermuda Triangle of publishing. But we had, I suppose, the key ingredient of the entrepreneur — the power of ignorance and not knowing any better — and somehow thought that if we could just get a good paper going, the time being 1966 and the place being San Francisco and the world being full of possibilities, we would make it, come hell or high water.

Well, after going through hell and high water and endless soap operas for four decades, Jean and I and the hundreds of people who have worked for the *Guardian* through the years have helped realize the paper's original vision and created something quite extraordinary: an influential new form of independent alternative journalism that works in the marketplace and provides what little real competition there is to the monopoly dailies. And let me emphasize, the alternatives do not require government-sanctioned JOA monopolies and endless chains and clusters of dailies and the other monopolizing devices that dailies claim they need to survive.

Today I am delighted to report that there are alternative papers competing effectively with their local chains throughout the Bay Area (seven, more than any other region), throughout the state from Chico to San Diego (22, more than any other state), and throughout the nation (126 in 42 states, with a total circulation of 7.5 million, and more coming all the time). There are even cities with two and three competing alternatives, and there are cities where the monopoly daily is forced by the real alternatives to create faux alternatives to try to compete (it doesn't work). And alas, there is now a Village Voice–New Times chain of 17 papers in major markets, including San Francisco and the East Bay, that is abandoning its alternative roots and moving to ape its daily brethren.

Jean and I met at the University of Nebraska at Lincoln in 1957. Two friends and I were driving around Lincoln one fine spring day, drinking gin and tonics, which were drawn from a tub of gin and tonic that we had mixed up and stashed in the trunk of our car. We happened upon Jean and her younger sister, Catherine, who had come from a Theta sorority function and were standing on a street corner waiting for their mother to pick them up and take them to the Dibble family home in nearby Bennet (population: 412). We stopped, convinced them to ride with us, and got them safely home. They declined our offer of gin and tonics, as did their astonished parents and grandmother when we arrived at the Dibble house.

Jean and I made a good team. We both had small-town Midwestern values and roots in family-owned small-



Bob Bastian, the *San Francisco Chronicle* cartoonist, did regular cartoons for the *Guardian* when the *Chronicle* unions went on strike in 1968. Herb Caen even wrote one column for the *Guardian*.

business. Her father owned lumberyards in small towns in southeast Nebraska. Her maternal grandfather founded banks in Kansas and Nebraska and was the state-appointed receiver for failed banks in Kansas during the Depression. Her paternal grandfather owned a grocery store in Topeka, Kan. Jean had the business background and the ability to create a solid start-up plan — she was a graduate of the Harvard-Radcliffe Program in Business Administration and had worked in San Francisco for Matson Navigation as well as Hansell Associates, a personnel firm.

I was the son and grandson of pioneering pharmacists in Rock Rapids, Iowa. (Population: 2,800. Slogan: "Bruggmann's Drugs. Where drugs and gold are fairly sold. Since 1902.") I had the newspaper background, starting at age 12 writing for my hometown *Lyon County Reporter* (under the third-generation Paul Smith family); going on to the campus paper (which we called the Rag), the *Lincoln Journal*; getting a master's degree in journalism at Columbia University in New York City; and then working at *Stars and Stripes* in Korea (dateline: Yongdongpo), the *Milwaukee Journal*, and the *Redwood City Tribune* (where I plowed into some of the juicy Peninsula scandals of the mid-1960s in bay fill, dirt hauling, and the classic Pacific Gas and Electric Co.–Stanford University Linear Accelerator battle). To those who ask how Jean and I

have worked together for 40 years, I just say we have complementary abilities: she handles the bank, and I handle PG&E.

Not only did I find my partner at the University of Nebraska, but I also got the inspiration for the *Guardian*. In fact, I can remember the precise moment of truth that illuminated for me the value of an alternative paper in a city with a monopoly daily press (then, in Lincoln, a JOA between the afternoon *Lincoln Journal* and the morning *Lincoln Star*) that was tied into the local power structure, then known as the O Street gang (the local business owners along the downtown thoroughfare O Street). The O Street gang was so quietly powerful that it once decided to fire the Nebraska football coach before anyone bothered to notify the chancellor.

As a liberal Rag editor in the spring of 1955, I had just put out an important front-page story on how one of the most controversial professors on campus, C. Clyde Mitchell, who had been under fire for years from the conservative Farm Bureau and others because of his liberal views on farm policy, was being quietly axed as chair of the agricultural economics department.

We had gotten the tip from one of Mitchell's students and had confirmed it by talking to professors in his department who had attended the meeting where the quiet firing was announced by Mitchell's dean. Our

lead story was headlined "Ag Ex Chairman Mitchell said relieved of post, outside pressures termed cause." And I wrote a "demand all the facts" editorial arguing in high tones that "any attempt to make professors fair game for irresponsible charges, any attempt by pressure groups unduly to influence the academic position of university personnel . . . is an abridgment of the spirit of academic freedom and those principles of free communication protected by the Constitution and the Bill of Rights." It was a bombshell.

The *Lincoln Journal* fired back immediately with a classic daily front-page story seeking to "scotch" the nasty rumors started by that pesky Rag on the campus. The story had all the usual recognizable elements: it did not independently investigate, did not quote our story properly, did not call us for comment, took the handout denial from the university public relations office, and put it out without blushing. Bang, that was to be the end of it, on to the next press release from the university.

It made me mad. I knew our story was right, the daily story was wrong, and the story was important and needed to be pursued. And so I stoked up a campaign for the rest of the semester that ultimately emboldened Mitchell to make formal charges that the university had violated his academic freedom. He gave us the

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Mick Stevens depicts the early days of the *Guardian*.

First 40 CONT.

scoop for two rousing final editions of the Rag. The proper academic committee investigated and upheld Mitchell but dragged the case out and waited until I graduated to release the report.

Against the power structure and against all odds, Mitchell, the Rag, and I had won the day and an important victory on behalf of academic freedom in a conservative university in a conservative state during the McCarthy era. During this battle I learned how the power structure fights back against aggressive editors. At the height of my campaign defending Mitchell, I was kept out of the Innocents Society, the senior men's honorary society, although my four subeditors and managers all made it in. The blackball, the campus rumor went, came directly from the regents president, J. Leroy Welch, then president of the Omaha Grain Exchange (known to our readers as the "Old Grain Head"), via the chancellor via the dean of men.

I am forever indebted to them. They taught me at an impressionable age about the power of the alternative press and why it is best exercised by an independent paper on major power structure issues. They also taught me a lot about press freedom, which they were trying to grab from the Rag and

me, and how we had to fight back publicly and with gusto.

When Jean and I founded the *Guardian*, we did so in the spirit of my old Rag campaigns. In fact, we borrowed the line from the old *Chicago Times* and put it on our masthead: "It is a newspaper's duty to print the news and raise hell." We wanted a paper that would be willing and able to do serious watchdog reporting and take on and pursue the big stories and issues that the monopoly dailies ignored — and then were ignored by the radio, television, and mainstream media that take their news and policy cues from the *Ex* and *Chron*. In JOA San Francisco that was a lot of stories, from the PG&E Raker Act scandal to the Manhattanization of the city to the theft of the Presidio to the steady conservative downtown drumbeat on such key issues as taxes, social justice, the homeless, privatization, war and peace, and endorsements.

Significantly, because of our independent position and credibility, we were able to lead tough campaigns on public power, kicking PG&E out of a corrupted City Hall and putting a blast of sunlight on local government with the nation's first and best Sunshine Ordinance and Sunshine Task Force.

Our first big target in our prototype issue was the *Ex-Chron* JOA agreement, which we portrayed in an editorial cartoon as two gigantic

ostrich heads coming out of a single ostrich body, marked in the belly with a huge dollar sign. Our editorial laid out the argument that we have used ever since in covering the local monopoly and in positioning the *Guardian* as the independent alternative. "What the public now has in San Francisco, as it does in all 55 or so of 1,461 cities with dailies, is a privately owned utility that is constitutionally exempt from public regulation, which would violate freedom of the press. This is bad for the newspaper business and bad for San Francisco."

The *Guardian* prospectus, used to raise money for the paper, bravely put forth our position: "A good metropolitan weekly, starting small but speaking with integrity, can soon have influence in inverse proportion to its size. There is nothing stronger in journalism than the force of a good example."

It concluded, "The *Guardian* can succeed, despite the galloping contraction of the press in San Francisco, because there are many of us who feel that the newspaper business is a trade worth fighting for. That is what this newspaper is all about." And we quoted the famous phrase used by Ralph Ingersoll in the prospectus for his famous *PM* newspaper in New York: "We are against people who push other people around."

Our journalistic points were embarrassingly timely. A year before the *Guardian* was launched, Hearst and the *Chronicle* had formed the JOA with the *Examiner* and killed daily newspaper competition in San Francisco. The two papers combined all their business operations — one sales force sold ads for both, one print crew handled both editions, one distribution crew handled subscriptions and got both papers out on the streets. The newsrooms were supposedly separate — but as we pointed out over and over at the time and ever after, the papers lacked any economic incentive to compete.

The San Francisco JOA became the largest and most powerful agreement of its kind in the country, and San Francisco was the only top-10 market in the country without daily competition.

This was all grist for the *Guardian* editorial mills because the JOAs, most notably the recent SF JOA, were in serious legal trouble. The US attorney general was successfully prosecuting a JOA in Tucson, Ariz., claiming the arrangement was a violation of antitrust laws. Naturally, the local papers were blacking out the story. But if the Tucson deal was found to be illegal, the *Chron* and *Ex* merger would be illegal too — and the hundreds of millions of dollars the papers were making off the arrangement would be gone.

The JOA publishers, led by Hearst and the *Chronicle*, quietly started a major lobbying campaign in Washington for emergency passage of a federal law that would retroactively legalize their illegal JOAs. They called it the Newspaper Preservation Act. Meanwhile, the late Al Kihn, a former camera operator for KRON-TV (which was at the time owned by the *Chronicle*), had prompted the Federal Communications Commission to hold hearings on whether the station's license should be renewed. His complaint: his former employer was slanting the news on behalf of its corporate interests. We pounced on these stories with relish.

For example, in our May 22, 1969, story "The Dicks from Superchron," we disclosed how private detectives under hire by the *Chronicle* were probing Kihn's private life and seeking to gather adverse information about him to discredit his complaint and to "harass and intimidate him," as we put it. Later, I found that the *Chronicle*-KRON had also hired private detectives to get adverse information on me.

I was a suspicious character, I guess, because I had gone to the KRON building to check the station's public FCC file on the Kihn complaints, the first journalist ever to do so. The way the story came out at a later hearing was that the station's deputy director left the room as I was going through the records and called Cooper White and Cooper, then the *Chronicle's* law firm. An attorney called their investigators, and four cars of detectives were pulled off other jobs and ordered to circle the building until I came out and then follow me when I left the station to return to my South of Market office. They also surveilled me for several months and even sent a detective into the office posing as a freelance writer. (The head of the detective agency and I later became friends, and he volunteered that I was "clean." He gave me a pillow with a large eye on it that said "You are being watched." I displayed it proudly in my office.)

Kihn and I were asked to testify before a Senate committee about the *Chronicle*-KRON's use of private detectives at hearings on the Newspaper Preservation Act in Washington in June 1969. I took the occasion to call the legislation "the bill for millionaire crybaby publishers."

I detailed the subsidies in their special interest legislation: "amnesty, immunity from prosecution, monopoly in perpetuity, the legal right to gun down what few competitors remain, and as the maraschino cherry atop this double-decker sundae, anointment as

the preservers and saviors of the newspaper business." And I summed up, "If you plant a flower on University of California property or loose an expletive on Vietnam, the cops are out of the chutes like broncos. But if you are a big publisher and you violate antitrust laws for years and you emasculate your competition with predatory practices and you drive hundreds of newspapers out of business, then you are treated as one of nature's noble men. And senators will rise like doves on the floor of the US Senate to proffer billion-dollar subsidies."

After I finished, Sen. Everett Dirksen (R-Illinois) rose as the first dove and characterized my testimony as "quite a dramatic recital" but said that I had not provided a "workable, feasible solution." Sen. Philip Hart (D-Michigan) recommended that the publishers ought to "read their own editorials and relate them to their business practices." Morton Mintz, who covered the hearing for the *Washington Post*, came up and congratulated me. His story, with my picture and much of my testimony, was on the front page of the *Post* the next day.

Back in San Francisco the *Chronicle* published a misleading short story in which publisher Charles de Young Thieriot avoided admitting or denying the detective charge and added he had no further comment. Less than a week later, Thieriot wrote the Senate subcommittee and admitted to the charge, saying the use of the detectives was "entirely reasonable and proper." This statement, which contradicted his statement in his own paper, was not reported in the *Chronicle*. The "competing" *Examiner* also reported nothing — neither the original private detective story nor the Washington testimony nor the Thieriot admission.

Nor did either paper report anything about the intensive JOA lobbying campaign headed by Hearst president Richard Berlin, who twice wrote letters to President Richard Nixon threatening the withdrawal of JOA endorsements in the 1972 presidential election if he refused to sign the final bill. This episode illustrated in 96-point Tempo Bold the pattern of *Ex* and *Chron* suppression and obfuscation they used to advance their corporate agenda at the expense of the public interest and good journalism, all through the years and up to Hearst's current monopoly maneuvers with Dean Singleton and the Clint Reilly antitrust suit to stop them.

Perhaps the most telling incident came when Nicholas von Hoffman, in his *Washington Post* column that was regularly run in the *Chronicle*,

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SF OPEN STUDIOS

AN ARTSPAN EVENT



What is SF Open Studios?

SF Open Studios is a backstage pass into the San Francisco contemporary art scene. It is an uncensored/non-juried event, so all participating artists have an equal opportunity to show their work in a non-competitive environment that highlights their artistic and creative process. During four consecutive weekends in October, you can visit these artists in their workspaces, and explore what lies behind the studio door, meet emerging artists and begin or expand your art collection! If you are not sure which studios appeal to your taste, come to the **SF Open Studios Exhibition at 934 Brannan St., San Francisco** from **October 7–29** for a preview of many participating artists' work! Gallery hours are **Tuesday–Friday, 12–4 pm, Saturday and Sunday, 10 am–5 pm.**

You can pick up a free copy of the 2006 Guide to Open Studios while you are there, or at Blick's Art Materials, Cole Hardware (all locations), Stacey's Books (SF) and Tower Records (SF) and in over 300 cafes, bookstores and coffee houses throughout the City.

ADVERTISER

316a-d Blick Art Materials, 1414 Van Ness Ave., Austin St./Bush St.

- 150 Humar Ambiya Bowo, 310 Gonzalez Dr., Gonzalez Dr./Font Blvd., Painting
- 151 Ann V. Capitan, 3045 23rd Ave., Ocean Ave./Eucalyptus Dr., Sculpture
- 152 Eileen Goldenberg, 79 Sylvan Dr., Sloat Dr./Ocean Ave., Painting, Ceramics
- 153 Douglas Maclean, 2538 Great Highway, Vicente St./48th Ave., Sculpture
- 154 Judi Gorski, JAG's Art Studio at the Beach, 2366 48th Ave., Taraval St./Santiago St., Painting
- 155 Jennybird Alcántara, 1824 Santiago St., 29th Ave./30th Ave., Painting, Drawing, Dolls
- 156 Adriane Bovone, 2399 12th Ave. #3, Taraval St./Magellan Ave., Mixed Media, Drawing, Collage, Sculpture
- 157 Kayla Garelick, 2169 20th Ave., Rivera St./Quintara St., Photography, Mixed Media, Bookarts
- 158 Marguerite Moore, 2071 29th Ave., Quintara St./Pacheco St., Drawing, Painting, Sculpture
- 159 Takeshi Nakayoshi, 1933 17th Ave., Ortega St./Pacheco St., Drawing, Painting
- 160 Barbara Sebastian, 1875 32nd Ave., Ortega St., Ceramics, Mixed Media, Painting, Sculpture
- 161a Steve Dehlinger, 1942 43rd Ave., Ortega St./Pacheco St., Painting, Drawing, Photography
- 161b Kate Dopheide, 1938 43rd Ave., Wearable Art, Jewelry
- 161c Susan Grote, 1938 43rd Ave., Ortega St./Pacheco St., Watercolor, Woven Watercolors, Painting
- 161d David Grote, 1938 43rd Ave., Ortega St./Pacheco St., Painting
- 162 Mark Grim, 1658 47th Ave., Lawton St./Moraga St., Drawing, Painting
- 163 Noriko Goto, 1654 32nd Ave., Lawton St./Moraga St., Printmaking, Painting, Animation
- 164 Gary Peden, 1618 21st Ave., Lawton St./Moraga St., Ceramics, Sculpture
- 165 Kevin Murphy, 1323 Fortyeventh Ave., Apt. 4, 47th Ave., Judah St., Painting

Mixed Six, 1428 41st Ave., Judah St./Kirkham St.

- 166a Anna L. Conti, Painting
- 166b Pamela Heyda, Painting, Wearable Art, Jewelry
- 166c Arthur Neri, Painting
- 166d Voula Sideris, Painting
- 166e David W. Summer, Photography
- 166f John Wall, Photography
- 167 Jarv Falkard, 1446 40th Ave., Judah St./Kirkham St., Painting
- 168 Hester Michael, 1437 38th Ave., Judah St./Kirkham St., Fiber, Painting, Wearable Art
- 169 John Musgrove, 439 Moraga St., 10th Ave./11th Ave., Painting
- 170a Kim Boerner, 736 Judah St., 12th Ave./Funston Ave., Painting
- 170b Henry Mobley, 736 Judah St., 12th Ave./Funston Ave., Drawing
- 171 Murai, 1201 12th Ave. #2, Mixed Media, Watercolor, Photography
- 172a Annie Galvin, 854 47th Ave., Fulton St./Cabrillo St., Painting
- 172b Eric Rewitzer, 854 47th Ave., Fulton St./Cabrillo St., Painting
- 173 Barbara Landis, 689 37th Ave., Balboa St./Anza St., Photography
- 175 Georgianna Krieger, 773 15th Ave., Cabrillo St./Fulton St., Drawing, Sculpture
- 176 Kevin Piyatitake, 28 A, Alma St., Cole St./Belvedere St., Painting
- 177 Joan von Briesen, 1030 Shrader St., Carl St./Parnassus St., Painting, Sculpture, Prints
- 178a Bruce Cohen, 152 Carl St., Shrader St., Painting
- 178b Christopher Schramm, 152 Carl St., Shrader St., Painting
- 179 Billy Bussey, 512 Frederick St., Apt. #23, Stanyan St./Frederick St., Other Painting, Drawing, Multi-Media
- 180 Arlene Diehl, 470 Frederick St. #1, Stanyan St./Shrader St., Drawing, Sculpture
- 181 Alanna Simone, 839 Clayton St., Frederick St./Carl St., Photography
- 182 Holly A. Calica, 161 Belvedere St., Waller St./Frederick St., Painting
- 183 Betty Katcher, 736 Ashbury St., Waller St./Frederick St., Sculpture

- 184 Dennis Oliver, 1953 Page St., Stanyan St./Shrader St., Painting
- 185 Brett Amory, 532 Cole St., Page St./Haight St., Figurative/Representational
- 186 Stannous Flouride, 1227 Masonic Ave., Haight St./Waller St., Painting, Sculpture
- 187 Sherri Cavan, 1281 Page St., Lyon St./Baker St., Sculpture
- 188 John Nieto, 1518 Fell St., Lyon St., Photography
- 189 Kate Leffler, 1693 Hayes St., corner of Central, Painting
- 190 Patrick Spaulding, 2133 Grove St., Cole St./Schradler St., Painting, Drawing, Photography
- 191 Dan Dion, 148 Shrader St., Hayes St./Grove St., Photography
- 192a Robert Beamer, 1906 McAllister St., Lyon St./Central Ave., Painting
- 192b Valerie Dray, 1906 McAllister St., Lyon St./Central Ave., Painting
- 193 Jennifer Sherman, 1157 Fell St., Scott St./Divisadero St., Glass
- 194 Barbara Kleinhaus, 1240 Hayes St. #6, Scott St./Divisadero St., Painting
- 195 Craig Scott, 1010 Fell St., Apt. 3, Pierce St./Scott St., Photography
- 196 Daniel Cordani, 400 Pierce St. #12, Oak St./Pierce St., Mixed Media
- 197 Steve Savage, 493 Haight St. #4, Photography
- 198a Whitney Blayne Giehl, 650 Oak St., Fillmore St./Webster St., Painting, Drawing
- 198b Maria Johnson, 650 Oak St., Fillmore St./Webster St., Mixed Media, Painting, Photography, Wearable Art
- 199 Peter Howells, 1800 Market St., Mixed Media
- 200 Joshua Hagler, Castro Xmas Tree Lot, 52 Page St. #3, Figurative/Representational
- 201 Jennifer Harris, 239 Page St., Octavia St./Laguna St., Painting
- 202 Stefan Jora, 201 Octavia St., Apt. 100, Other Fine Art: Documentary, Urbanscape, Humorous
- 203a Michael Lewis, 547 Hayes St. #1, Laguna St./Octavia St., Abstract, Non-Representational
- 203b Nena St. Louis, 547 Hayes St. #1, Laguna St./Octavia St., Figurative, Representational, Sculpture
- 204 Philippe Jestin, 646 Laguna St., Hayes St./Grove St., Mixed Media
- 205 Ofra Fisher, 682 Hayes St., Buchanan St./Laguna St.
- 206 Vera Costa, 1510 Eddy St. #1607, Fillmore, Mixed Media
- 207 Lauren McGuire, 1219 Broderick St., Ellis St./O'Farrell St., Abstract/Non-Representational
- 208 Terry Sauvé, 1407 Lyon St., Sutter St./Post St., Painting
- 209 Deborah Canter, 111 Commonwealth Ave., Euclid Ave./Geary Blvd., Other Painting & Sculpture, H
- 210 Pilar Erika Johnson, 572 8th Ave., Balboa St./Anza St., New Media, Wearable Art, Jewelry
- 211a Susan Bostrom-Wong, 493 8th Ave., Geary Blvd./Anza St., Drawing, Painting
- 211b Susan Marineau, 493 8th Ave., Geary Blvd./Anza St., Drawing, Painting
- 212 Joseph Smooke, 366 10th Ave., Geary Blvd./Clement St., Photography
- 213 Rachel Deist, 217 4th Ave., Clement St./Cornwall St., Ceramics
- 214a David Carr, 325 Cornwall St., 4th Ave./5th Ave., Drawing, Painting, Printmaking
- 214b Marie Wylan, 125 Cornwall St., 4th Ave./5th Ave., Painting
- 215 Virginia Cornell, 252 6th Ave., California St./Clement St., Painting, Photography

PPAA Artist Group, St. James Episcopal Church, 4620 California St., 7th Ave./8th Ave

- 216a Jacqueline Bolles, Mixed Media, Drawing, Painting
- 216b Marie Cirillo, Painting
- 216c Ailene Coffino, Painting
- 216d Marcia Middleton, Painting
- 216e John Miller, Drawing, Painting
- 216f Natalie White, Painting
- 217 Robert Aston, 123 Sixth Ave., Lake St./California St., Photography
- 218 Fong Fai, 239 12th Ave., California St./Clement St., Painting
- 219a Rachel Meyer, 1101 Lake St., 12th Ave./Lake St., Figurative/Representational
- 219b Vince Meyer, 1101 Lake St., 12th Ave./Lake St., Furniture
- 220 Lawrence Lurie, 21 21st Ave., Lake St., Sculpture
- 221 Douglas Morgan, 333 B Cherry St., Clay St./Sacramento St., Painting

- 222 Steven Allen, 3018 Washington St., Washington St./Broderick St., Ceramics
- 223 Mary Daniel Hobson, 3069 Washington St., Baker St./Broderick St., Mixed Media, Photography, Sculpture
- 224 Veerakeat TongPaiBoon, 2613 Pine St., Scott St./Divisadero St., Painting
- 225a Albert Edgerton, 2025 Pine St., #8, Laguna St./Buchanan St., Photography
- 225b EJ Edgerton, 2025 Pine St., #8, Laguna St./Buchanan St., Photography
- 226 Tjasa Owen, 1850 Union St. #5, Laguna St./Octavia St., Painting
- 227a Paige Ferguson-Tritt, 1798 Filbert St., Filbert St./Octavia St., Drawing, Painting, Mixed Media
- 227b Petrushka Couture Accessories, 1798 Filbert St., Wearable Art, Jewelry, Photography
- 228 Anne Howson, 3258 Lyon St., Richardson St./Bay St., Painting, Photography
- 229 Elaine Coombs, 2390 Francisco St. #203, Broderick St., Painting

Nocturnes, Fort Mason, Building A, Marina Room, Buchanan St./Laguna St.

- 231a Tim Baskerville, Photography
- 231b Todd Harry Friedlander, Photography
- 231c Robert Garrett, Photography
- 231d Randall M. Gunning, Photography
- 231e Mark Jaremko, Photography
- 231f Ethel Jimenez, Photography
- 231g Richard Kettles, Photography
- 231h Joe Reifer, Photography
- 231i Deborah Rourke, Photography
- 231j Schnetzer Photography, Photography
- 231k Lena Tsakmaki, Photography
- 231l John Vias, Photography
- 231m Roxanne Worthington, Photography

Bay Area Printmakers, Bldg. A, Conference Room, Buchanan St./Laguna St.

- 232a Esther Baran, Printmaking, Watercolor
- 232b Noah Dasho, Printmaking
- 232c Sachiko Green, Printmaking
- 232d Jack Jacobson, Printmaking
- 232e Janet Jones, Mixed Media
- 232f Robert Jones, Photography
- 232g Mike Kimball, Painting, Printmaking
- 232h Regina Kirschner-Rosenzweig, Mixed Media, Painting, Printmaking
- 232i Linda Masotti, Mixed Media, Printmaking, Sculpture
- 232j Fernando Reyes, Printmaking
- 232k Thierry Rosset, Printmaking
- 232l Elizabeth Tana, Mixed Media, Painting, Printmaking
- 232m Xavier Viramontes, Printmaking
- 232n Ingrid ceras, Laguna, Printmaking
- 232o Sylvia Buettner, Ceramics, Drawing, Printmaking
- 232p Javier Chalini, Printmaking

Art of Six, Fort Mason, Building C, Room 260, Bay St./Buchanan St.

- 233a Rebecca Fox, Sculpture
- 233b Lorrie Fink, Painting
- 233c Cynthia Lait, Mixed Media
- 233d Jane Norling, Painting
- 233e Silvia Poloto, Mixed Media, Painting, Photography
- 233f Susan Spies, Painting

Fort Mason, Building C, Laguna St./Buchanan St.

- 234a Lauren Alexander, Drawing, Painting, Mixed Media, Photography, Sculpture

VISIT ARTISTS STUDIOS THIS WEEKEND!

WEEKEND 3: OCTOBER 21—22 11AM—6PM

BUENA VISTA
DIAMOND HEIGHTS
FORT MASON
HAIGHT
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MARINA

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PACIFIC HEIGHTS
RICHMOND
SUNSET
TWIN PEAKS
WEST PORTAL

- 234b Sandra Banava, Printmaking, painting, drawing
- 234c David Booth, Fort Mason, Photography
- 234d Liz Cunningham, Mixed Media
- 234e Joanna Davenport, Painting
- 234f Carolyn Hinman, Mixed Media, Sculpture
- 234g Sara Kahn, Painting
- 234h Pantea Karimi, Painting, Printmaking, Mixed Media
- 234i Mik Kitagawa, Sculpture
- 234j Roger Knox, Painting
- 234k Kay Marshall, Painting
- 234l William Mayfield, Mixed Media, Painting, Drawing
- 234m Jody McMillan, Drawing, Printmaking
- 234n Martha Nozzari, Painting
- 234o Joshua Pugh, Drawing
- 234p Reiner, Painting, Drawing, Printmaking
- 234q Hallie Strock, Laguna, Painting, Wearable Art, Jewelry
- 234r Laura Williams, Drawing, Painting
- 234s Chaya Spector, Mixed Media
- 234t Helen Scheuer Cohen, Painting
- 234u Milla Ruane, Painting
- 295 Timothy Patrick Butler, 3832 Moraga St., 44th St./45th Ave., Surreal
- 296 Jade Zabrowski, 1478 20th Ave., Kirkham St./Judah St., Sculpture, Drawing
- 297 Jeannette Rehbein, 474 Frederick St., Stanyan St./Shrader St., Painting
- 298 Mark Ulriksen, 841 Shrader St., Fredrick St./Beulah St., Painting
- 299 Michael Lownie, 660 Waller St., Scott St./Pierce St., Painting
- 300 Karl Roessler, 678 Haight St., Haight St./Pierce St., Painting
- 301 Joe Mangrum, 411 Pierce St. #9, 411 Pierce St. #9, Installation, Photography, Painting
- 302 Robert Meckler, 555 Fulton St. #112, Laguna St./Octavia St., Painting
- 303 Peter Max Lawrence, 1903 Golden Gate Ave., Golden Gate Ave./Baker St., Drawing, Painting, New Media
- 304 Wayne Hand, 1335 Divisadero St., Ellis St./O'Farrell St., Painting
- 305 Roamnowski, 2440 Fulton St., Normande/Arguello St., Mixed Media
- 306 Biff Moshe, 2635 McAllister St., Stanyan St./Arguello St., Painting
- 307 Sierra Melcher, 3024 Fulton St. #1, 6th Ave./7th Ave., Painting, Photography, Drawing
- 308 Edward Debaufre, 645 8th Ave., Balboa St./Cabrillo St., Painting, Printmaking
- 309 J Rush, 213 18th Ave., Photography
- 310 E.E. Hager, Four 15th Ave., North of Lake, Painting
- 311 Elana Lutz, 327 Austin St., Franklin St./Bush St./Pine St.
- 312 Jean Cherie, 1973 Filbert St., Filbert St./Buchanan St., Sculpture
- 313a Bedy Eye Productions, 677 4th Ave., Cabrillo St./Balboa, Mixed Media
- 313b Ray Bernstein, 677 4th Ave., Cabrillo St./Balboa, Mixed Media, Drawing
- 314 Matthew Hudson, Visual Aid, 707 Haight St. #2, Haight St./Pierce St., Photography
- 315 Gabriel Leonoudakis, Gabe's house, 4848 17th St., Cole St./Shrader, Painting, Photography, Drawing

Blick Art Materials, 1414 Van Ness Ave., Austin St./Bush St.

- 316a Bradley Platz, Painting
- 316b Jamie Disarno, Painting
- 316c Leilani Edelman, Mixed Media, Painting
- 316d Michael Ryan, Painting

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First 40 CONT.,

called the publishers "as scurvy as the special interests they love to denounce." He singled out the *Examiner* and *Chronicle* publishers, writing that they were "so bad that the best and most reliable periodical in the city is the *Bay Guardian*, a monthly put out by one man and a bunch of volunteer helpers." Neither paper would run the column, and neither paper would publish it as an ad, even when we offered cash up front. "The publisher has the right to refuse to run anything he wants, and he doesn't have to give a reason," the JOA ad rep told us. The *Guardian* of course gleefully ran the censored column and the censored ad in our own full-page ad.

On July 25, 1970, the day after Nixon signed the Newspaper Preservation Act, the *Guardian* filed a major antitrust action in San Francisco attacking the constitutionality of the legislation and charging that the *Ex-Chron* JOA had taken the lion's share of local print advertising, leaving only crumbs for other print publications in town. We battled on for five years but finally settled because the suit became too expensive. The *Examiner* and *Chronicle* continued to black out or marginalize the story, but they and the other JOA papers gave Nixon resounding endorsements in the 1972 election even though he was heading toward Watergate and unprecedented disgrace.

Well, in October 2006 the mainstream press is a different creature. Hearst and publisher Dean Singleton are working to destroy daily competition and impose a regional monopoly. The Knight-Ridder chain is no more, and the McClatchy chain has turned the KR remains into what I call Galloping Conglomerati. Even some alternatives, alas, are now getting chained. Craigslist has become a toxic chain. Google, Yahoo!, and Microsoft (known as GYM in the online world) are poised to swoop in on San Francisco and other cities throughout the land to scoop up the local advertising dollars and ship them as fast as possible back to corporate headquarters on a conveyor belt.

I am happy to report on our 40th anniversary that the *Guardian* is aware of the challenge and is gearing up in the paper and online to compete and endure till the end of time, printing the news and raising hell and forcing the daily papers to scotch the rumors coming from our power structure exposés and our watchdog reporting. The future is still with us and with our special community and critical mission, in print and online. See you next year and for 40 more. SFBG

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FRIDAY, OCTOBER 27, 2006

CELEBRATE PROGRESSIVE YOUTH!

Earth Island Institute established the Brower Youth Awards in 2000 to honor David Brower and to call forth a new generation of leaders. This annual national award recognizes six young people for their outstanding activism and achievements in the fields of environmental and social justice advocacy.

The 2006 Brower Youth Awards Ceremony will be held on Friday, October 27th, at the Yerba Buena Center for the Arts Forum in San Francisco.

Please contact Ellen Manchester at ellenm@earthisland.org or by phone 415-788-3666 for VIP info and to RSVP.



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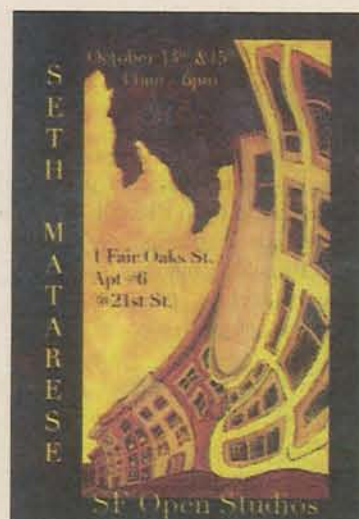


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Check out the official Open Studios maps and participating artist listings on pages 27 - 28 of this week's Guardian!

GUARDIAN art scene sfopenstudios.com



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GooTube is dead

By Annalee Newitz
 > annalee@techsploitation.com

TECHSPLIOTATION By the time you read this, the meme "GooTube" will already be dead. Everyone will have stopped talking about the freakishly large amount of money Google paid for video-sharing Web site YouTube. They will therefore no longer need to refer to this event as if it were a celebrity marriage like Bennifer or Brangelina.

Despite this extremely desirable state of affairs for the English language, we will nevertheless remain perplexed and obsessed with Google's latest bid to make all forms of digital expression searchable.

I wouldn't mind the "make the world searchable" thing if it weren't for the part where Google accomplishes this laudable goal by owning everything in the world first. As thousands of YouTube contributors have already pointed out grumpily, somebody should be paying them part of that \$1.6 billion. Really, somebody should.

Let's pretend for a minute, however, that Google didn't buy YouTube for its stellar content. Let's say — and I know I'm being crazy here, but bear with me — that Google bought YouTube for its audience of millions. News Corp. bought MySpace for the same reason last year. Like News Corp., Google wanted eyeballs, not a bunch of movies with cats freaking out and kids drinking milk until they barf.

Alright, let's face it: you are the real reason why Google paid all that money to YouTube. And by "you" I mean the person who watched the milk barf video, then watched a bunch of clips from *The Colbert Report* and briefly searched for videos tagged "kaiju porn." As those people who are done using the word "GooTube" have already pointed out, Google no doubt plans to turn YouTube into another place to paper with ads, sort of like Gmail or its search engine. It'll monetize your eyeballs if it's the last thing it does.

Another possible reason why Google bought YouTube is because it fits with the company's copyright reformist agenda. Google has already been testing the limits of corporate activism in the copy wars with its frankly awesome Google Book Search. This controversial project, which led to a lot of legal chest-thumping in the publishing industry,

allows people to search the full text of thousands of books. Maybe YouTube will be a kind of Google Book for movies, with fully-searchable videos that allow artists, students, and film geeks to appreciate the motion picture in a whole new way.

Even if Google hadn't intended YouTube to be another Google Book, the media industry is treating it that way. Time Warner president Dick Parsons told the London *Guardian* last week that his company intends to get its copyright complaints about YouTube "kicked up to the Google level." And by that I don't think he means the level where you get free espresso and a lava lamp for your desk.

So Google bought you when it bought YouTube, and it also bought itself a legal headache that will hopefully lead to some better laws around digital copyright. What are you getting out of the deal? Frankly, worse than nothing. You probably won't see the benefits from Google's copy war anytime soon. And worst of all, I predict you'll lose one of the best things about YouTube when Google forces it to submit to the old "make it fully searchable" regime.

The thing is, YouTube isn't about searchability. You don't go there to plug in a search term and find information. You go there for the same reason you go to the local independent movie theater — you want a place where somebody has put together a unique and bizarre lineup of films to watch. YouTube rules because of users who act like the owners of very tiny movie theaters or cable stations by finding cool videos and posting them on their "channels."

These people offer findability, which is practically the opposite of searchability. When you search, you have to already know what you want to find. You have to plug in "espresso" or "fainting goats." Findability means that you can discover things for which you'd never dream of searching. Findability is what YouTube has now, and what Google has never had.

So what will you lose when Google turns YouTube into one of its searchable data troves? You may lose the ability to find a video of a beautiful thing you never knew existed. **SFBG**

Annalee Newitz is a surly media nerd who was once offered \$1.6 billion for her Web 2.0 company, but she said, "No way, man. I'm not gonna sell out, 'cause I gotta keep the AJAX real, just like it is on the street."

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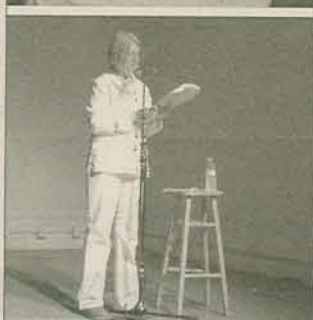
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



OCT. 18-24, 2006 SEMINA CULTURE

By Johnny Ray Huston
> johnny@sfbg.com

It's been almost 50 years since Wallace Berman withdrew his art from public spaces after facing obscenity charges (linked to a work by Kenneth Anger muse Marjorie Cameron) for a show he put together in Los Angeles. The traveling exhibition "Semina Culture: Wallace Berman and His Circle" brings the late Berman's creativity and that of his many associates — including Jack Smith, who also had some creative battles with the law — into a museum space. Every one of the dozens of varied contributors to Berman's journal *Semina* opens up a fascinating universe.

Opens Wed/18, 11 a.m.-7 p.m.
(through Dec. 10)
Berkeley Art Museum
2625 Durant, Berk.
\$5-\$8 (free for children
and UC Berkeley students)
(510) 642-1295
www.bampfa.berkeley.edu

WEDNESDAY OCT. 18

MUSIC

"Freaky Folkie Magic"

With the immense popularity of Bay Area artists such as Devendra Banhart and Joanna Newsom, who have revitalized stuffy notions of folk, it is no surprise that the Rickshaw Stop decided to host "Freaky Folkie Magic," an evening of mysticism and musical whimsy. Tonight's main act is LA's Entrance, whose haunting, spectral sounds conjure up early permutations of the blues, the soul and strife of old-time spirituals, and Syd Barrett-esque madcap psychedelia. San Francisco's White White Quilt, known for their soothing homespun melodies, get the support slot, with Nevada City's Marilee Sioux and perennial vagabond Joseph Childress opening up.
(Hayley Elisabeth Kaufman)

8 p.m.
Rickshaw Stop
155 Fell, SF
\$8
(415) 861-2011
www.rickshawstop.com

MUSIC

Hippie Grenade

According to UrbanDictionary.com, a "hippie grenade" is a bit of hot ash that you accidentally suck down your throat while smoking marijuana. The wonderful sound made by the band Hippie Grenade, on the other hand, is something you won't mind going down your windpipe. Hippie Grenade are local heroes who effortlessly blend musical styles ranging from Parliament Funkadelic to Phish and come out sounding a little like early Incubus (if you've heard early Incubus, you'll know this is a compliment of the highest order). Their live shows are so startlingly epic that if you're smoking at the time, you might make a hippie grenade if you're not careful. (Aaron Sankin)

9:30 p.m.
Boom Boom Room
1601 Fillmore, SF
\$5
(415) 673-8000
www.boombooblues.com
www.myspace.com/
hippiegrenade

THURSDAY OCT. 19

EVENT

"Inside Storytime: Bad Girls"

"What exactly is a bad girl?" you might ask. According to Cameron Tuttle, author of the overwhelmingly popular *Bad Girl's* guides, this headstrong vixen can be defined as a woman who "knows when to work a room, when to work the angles, and when to work her curves — or all of the above." Tuttle, along with a formidable group of tough literary ladies, will participate in the all-girl reading "Inside Storytime: Bad Girls." The fierce female lineup includes Jennifer Solow, known as "the girl with the pole in her house" and author of the wickedly clever novel "Booster," about a compulsive shoplifter with impeccable taste; Kathi Kamen Goldmark of the Rock Bottom Remainders; and authors Melodie Bowsher and Wendy Merrill. If this isn't naughty enough, the MC for the night is comedian Mary Van Note, whose stage antics would make even the most jaded devilette blush. (Kaufman)

7 p.m.
Rickshaw Stop
155 Fell, SF
\$3-\$10, sliding scale
(415) 861-2011
www.rickshawstop.com
www.insidestorytime.com

MUSIC

Chrome Children Tour

San Jose native Peanut Butter Wolf began his Stones Throw label down in Los Angeles in 1996, and since then the canny DJ-entrepreneur has shown an uncanny knack for acquiring and nurturing hip-hop talent. To mark the release of new label comp CD and DVD *Chrome Children*, co-branded by Cartoon Network's Adult Swim, PBW brings the cream of his roster to the Mezzanine, launching underground giant Madlib's first North American tour in the process. Late local favorite J.Dilla will be there in spirit, but another underground legend, Percee P, will be kicking it live, and if it were just him alone without a DJ, it'd still be worth it, because he rips. (Garret Caples)

With Peanut Butter Wolf, J.Rocc, and Percee P

9 p.m.
Mezzanine
444 Jessie, SF
\$15
(415) 625-8880
www.mezzaninesf.com

THEATER

Passing Strange

There's nothing that critics love more than jumping on bandwagons (except maybe jumping off them a few months later). So it's best to take an artist with a boatload of great reviews with a grain of salt. However, sometimes an artist's reviews are so hyperbolically positive because there's some fire under all that smoke. Take Stew, for example, who has created a piece of musical theater titled *Passing Strange* that paints an alternately uproarious and heartbreaking picture of the black experience from suburbia to bohemia. The *New York Times* said it may be the best thing anyone's done all year, and *Entertainment Weekly* gave Stew its Artist of the Year award — twice! Now if you know what's good for you, you'll get your butt to Berkeley, plant it in a seat, and be wowed by one of this generation's greatest talents. (Sankin)



8 p.m. (Through Dec. 3; see Web site for dates and times)
Berkeley Repertory Theatre
2025 Addison, Berk.
\$33 (\$16.50 for 29 and under)
(510) 647-2949
www.berkeleyrep.org

FRIDAY OCT. 20

MUSIC

Slim Cessna's Auto Club

Denver is the biggest city in a region of more than 1,000 miles, but considering that they consist primarily of barren plains, sand dunes, and a mighty snowcapped mountain range, Denver's size doesn't particularly speak to its cultural legacy. Nevertheless, Colorado's harsh geographic and metaphoric isolation have given rise to a whole subgenre of hellfire-and-brimstone-tinged balladeering perhaps best exemplified by Slim Cessna's Auto Club. Part old Appalachia, part new country, part salvation, and part eternal damnation, the Auto Club epitomize "the Denver Sound," and their manic live presence, dueling vocalists, and frenetic fingerpicking will have

you breaking out your best bling-bling belt buckles and spurs.
(Nicole Gluckstern)

With Rykarda Parasol
and Ill Gotten Gainz
9 p.m.
12 Galaxies
2565 Mission, SF
\$10
(415) 970-9777
www.12galaxies.com
www.slimcessnasautoclub.com

MUSIC

Lyrics Born and Cut Chemist

The pairing of Lyrics Born and Cut Chemist seems like a match made in heaven. The former is a rapper for people who don't like rappers, and the latter is a DJ for people who hate DJs. Lyrics Born's melodic vocal style is singing as much as it is rapping, and Cut Chemist's groovy, organic spinning is light-years away from the cut-and-paste mush-ups of everyday hip-hop DJs and the sterile pulse of the techno raveheads. The people who spend their time compiling lists rate Cut Chemist the 2,624th-best DJ in the world, and looking at the snore-inducing Europeans who top

A "hippie grenade" is a bit of hot ash that you accidentally suck down your throat while smoking marijuana.

the list, he should take this as a compliment. (Sankin)

Also Sat/21
With Pigeon John
9 p.m.
Independent
628 Divisadero, SF
\$25
(415) 771-1421
www.theindependentsf.com
www.lyricsborn.com
www.cutchemist.com

SATURDAY OCT. 21

DANCE

Daughters of Haumea

The latest show by Na Lei Hulu i Ka Wekiu doesn't just promise to be another terrific piece of choreography by 2002 Goldie winner Kumu Hula Patrick Makuakane — it's also a work of scholarship. In *Daughters of*

Haumea, Makuakane draws from a recent book (by author Lucia Tarallo Jensen and photographer Natalie Mahina Jensen) that rescues two lost centuries of indigenous Hawaiian women's history. Using both hula kahiko (a pre-Western style of Hawaiian dance) and Makakuane's modern hula mua, Na Lei Hulu move beyond the typical focus on Pele to bring oracles, fisherwomen, dragon totems, and more to the fore. (Huston)

8 p.m. (also Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through Oct. 29)
Palace of Fine Arts Theatre
3301 Lyon, SF
\$30-\$35
(415) 392-4400
www.naleihulu.org

PERFORMANCE

Going Through Kathy Acker's *Stuff* and *October Country*

Given to willfully crude rewrites of works ranging from *Great*

Expectations to The Wild Palms, the late Kathy Acker knew a thing or 300 about going through other people's stuff. If anyone in the Bay Area is qualified to go through Acker's stuff, it's Dodie Bellamy, whose novel *The Letters of Mina Harker* takes Acker-like cannibalistic — maybe make that vampiristic — writing practices and runs with them in new narrative directions. Bellamy literally rummages through some of Acker's belongings in a new performance-lecture; she's joined by Donal Mosher, whose *October Country* is a photographic exploration of his family's haunted fall traditions in upstate New York. (Huston)

7 p.m.
SF Camerawork
657 Mission, second floor, SF
\$2-\$5
(415) 512-2020
www.sfcamerawork.org

CONTINUES ON PAGE 35»

From left: Wallace Berman, *Topanga Canyon* (self-portrait), 1974 (top); Semina (editions 1-9), 1955-64 (middle); *Silent Series* #1, 1955-72 (bottom; see Semina Culture); Jennifer Solow (top; see Thurs/19); Dodie Bellamy (bottom; see Sat/21); Kahala Bishaw, Ge Silva, and Edna Cabecabin Moran in *Daughters of Haumea* (clockwise from bottom; see Sat/21); Be Good Tanyas (top; see Mon/23); Hippie Grenade (bottom; see Wed/18); Anna Laube (top left; see Sat/21); Cut Chemist (top right; see Fri/20); Madlib (bottom middle left); Peanut Butter Wolf (bottom middle center); Percee P (bottom middle right; see Thurs/19); Lyrics Born (top right; see Fri/20); Stew in *Passing Strange* (bottom right; see Thurs/19)

JENNIFER SOLOW PHOTO BY TERRY RICHARDSON; DAUGHTERS OF HAUMEA PHOTO BY LIN CARIFFE; ANNA LAUBE PHOTO BY JAMES SANDORA; MADLIB PHOTO BY B+; PEANUT BUTTER WOLF AND PERCEE P PHOTOS BY JOÃO CANZIANI; STEW PHOTO BY MICHAL DANIEL

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Procession and Outdoor Altar Exhibit
Thursday, November 2, 7:00pm, 24th & Bryant

Please join thousands of community members at the corner of 24th & Bryant in the Mission District at 7:00pm on Nov. 2 for San Francisco's annual Dia de los Muertos procession and public altar exhibit. This year's theme is Connecting to Death in all Place's and everyone is encouraged to bring ofrendas or offerings to place on our community altars. The procession will end at the Festival of Altars in Garfield Park, located at 26th & Harrison. Due to park renovations, the altars will be at the far end of the park this year, near 26th street.

Performers of all kinds are welcome. If you would like to make an altar or need event information, please contact: 415 595 5558 or visit www.dayofthedeadsf.org.

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PICKS CONT.,

MUSIC

Anna Laube and the Love Show

Sure, it's mighty fine to have that warm, tingly feeling rippling up and down your spine as you discover your newest favorite song by an artist to whom you would hand over the keys to your heart, but let's fess up: nothing comes close to being frozen in place by a song that pricks up your ears and leaves you begging, "Who was that?!" I'm lucky enough to still feel my head swimming from such a moment. "Something I Can Feel," from the recent debut release by Anna Laube, *Outta My Head* (Ginkgo Records), lured me from the grayness of my computer and whisked me off to better, brighter places. Fans of Jolie Holland, Dolly Parton, and Sarah Harmer, take note: this local singer-songwriter has a name you'll want to remember. (Todd Lavoie)

9 p.m.

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DANCE

Imagenes Flamencas

When it comes to flamenco, Yaelisa more than knows how to bring the drama and the beauty — she's been dancing onstage since she was four, and for the past decade she's been bringing the best of her chosen form to the Bay Area through classes and performances. Fresh from a recent collaboration with Savion Glover, she's reuniting with a number of artists from Spain — including Juan Ogalla and guitarist Pedro Cortes — for *Imagenes Flamencas*, the latest show by her company, Caminos Flamencos. Striving to embody the full poignance of a Spanish word that evokes a great deal more than an English translation such as *images*, the show draws inspiration from the flamenco pictorials of painter Roberto Zamora, which will be on display in the lobby of the theater. (Huston)

8 p.m. (also Sun/22, 3 p.m.)

Cowell Theater

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Marina at Buchanan, SF

(415) 345-7575

www.caminosflamencos.com

MONDAY OCT. 23

MUSIC

Be Good Tanyas

Some of the finest purveyors of sepia-toned old-timey sounds, Vancouver's Be Good Tanyas whisk together the scatterings of John Steinbeck's dust bowl with the slow drawl of southern gothic to create songs that conjure images of moonshiners on the lam and hobos hopping trains bound for nowhere. Picture the photography of Dorothea Lange or Walker Evans set to music, and you're halfway there; every now

and then, they toss in a sly anachronism to remind you this isn't your grandma's bluegrass. A trio of vocalists and multi-instrumentalists that at one point also included local legend Jolie Holland, this evocatively soulful troupe of dusty-trail wanderers will seduce you with their subtle coupling of bygone-era themes with a 21st-century sensibility. (Lavoie)

With Ana Egge

8 p.m.

Independent

628 Divisadero, SF

\$20

(415) 771-1421

www.theindependentsf.com

www.begoodtanyas.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST:
Casey Jex Smith

TITLE OF PIECE: *Gathering*

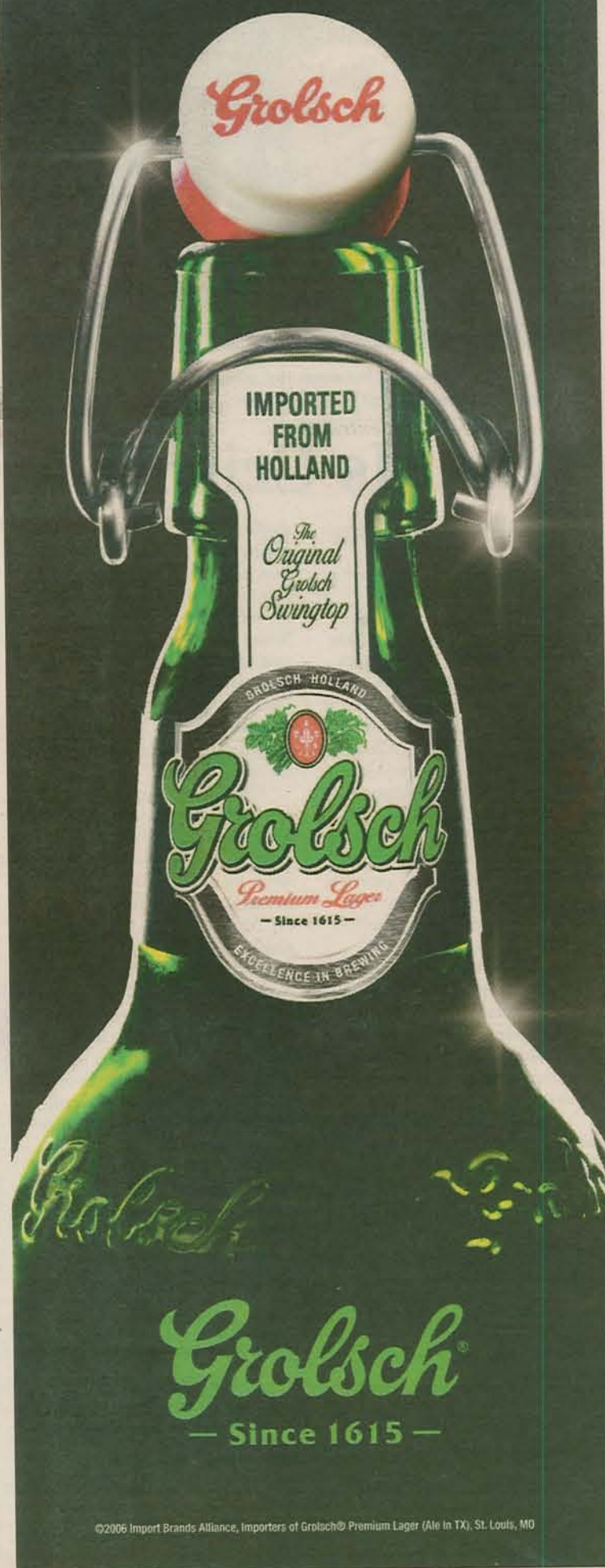
THE STORY: "My current work arises from three primary factors — my love of drawing materials and processes, a need to create objects, and finally, a desire to reform traditional religious narrative painting. My attempt is to visually embody the literal and metaphorical event of seeing and feeling celestial manifestations in a temporal world."

BACKGROUND: Smith has an MFA in painting from San Francisco Art Institute and a BFA in painting from Brigham Young University. His studio is at Swarm in Oakland, and his work can be seen there during gallery hours.

EXHIBITS: Smith participates in Yerba Buena Center for the Arts' "Oakland: East Side Story," opening Thurs/19, 6 p.m. YBCA Galleries, 701 Mission, SF; www.ybca.org. Through Dec. 31. Smith's work is also in the "What's the Story" group show at PLAYSACE Gallery, California College of the Arts, 1111 Eighth St., second floor, SF; www.cca.edu/academics/graduate/gradgallery.php. Oct. 25–Nov. 2.

WEB SITE: www.caseyjexsmith.com

San Francisco Swing



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Love (or is it betrayal?) between the minstrel and his concubine in Crispin Glover's *What Is It?* | PHOTO BY ROBBIE CAPONNETO

What Is Crispin?

CULT ICON Over a decade ago a pair of first-time filmmakers approached Crispin Glover to ask if he would act in their movie.

Glover signed on — but to direct, with the condition that most of the roles be filled by actors with Down syndrome. Best known for eccentric fringe roles in films such as *River's Edge*, *Bartleby*, *Back to the Future*, and *Rubin and Ed*, Glover had written other screenplays involving people with the condition and had kept it in his mind's eye for some time. "Looking into the face of someone who has Down syndrome," he says during a recent SF interview, "I see the history of someone who has lived outside of the culture."

Glover maintains that the resulting film, *What Is It?*, is not about Down syndrome. But he raises a valid point about the benefits of casting underutilized actors. "There is not necessarily a learned social masking [in their performances]," he says.

Though Glover's casting decisions were backed by then-executive producer David Lynch, they soured Hollywood's corporate entities and led to a plan to shoot a short film proving the viability of a disabled cast. That short flowered into the realization that a feature-length

movie could be made without kowtowing to studio execs and for less than \$200,000. After almost 10 years Glover emerged with *What Is It?*, a 72-minute film he describes as "being the adventures of a young man whose principal interests are snails, salt, a pipe, and how to get home. As tormented by an hubristic racist inner psyche." However tenuous a tagline that may seem, it hits the mark dead-on.

Glover has taken strenuous liberties with narrative structure, resulting in split sanctums. The outer realm — an atmospheric ringer for a Diane Arbus print — concerns itself with the travels of the Young Man (Michael Blevin), who is slighted by his friends and finds solace in snails (one of them voiced by Fairuza Balk) before several violent if childlike murders take place in a graveyard. The second, inner sanctum is the young man's psyche, a kingdom presided over by one Demi-God Auteur (Glover), populated by concubines, and disrupted by a minstrel in blackface (*Apocalypse Culture* author Adam Parfrey) who aims to become an invertebrate by injecting himself with snail juice.

Overflowing with incendiary imagery, *What Is It?* juxtaposes

Shirley Temple with swastikas, features buxom monkey-ladies crushing watermelons, and documents a praying mantis claiming the lives of a snail and a child. "Some of those things start out as emotional, and then you intellectualize them," Glover says.

After *What Is It?*'s Sundance premiere, many critics liberally employed words like *exploitative*, *weird*, and *inflammatory*. The latter two I'll concede. But whatever *What Is It?* is, a deeper plot than what's suggested by those words is afoot. "There are things in this film that would not necessarily be taboo in 1910," Glover says. "In certain silent films, racism, sexuality, violence are handled in a more frank way than they are right now. Why should these things not be put in front of the public? They exist. They've got to be able to be talked about and processed in the culture."

Glover is traveling with *What Is It?*, preceding each screening with a slide-show presentation from eight of his books. Most were created in the '80s using cut-up techniques akin to those of William S. Burroughs and Brion Gysin. The large-screen format and dramatic readings by Glover breathe new life into the books, which were published in small, beautiful editions by his own press, Volcanic Eruptions. After the movie there is a Q&A in which the filmmaker takes the time to speak with every viewer, be they friend, member of the press, or regular part of the audience.

It seems that we are approaching the disclaimer part of the text — the part wherein the responsible reviewer urges the reader to shed all preconceptions and bring an open mind to the Castro Theatre this weekend. The caveat is that each viewer's point of view is vital to the film's life.

Glover chops art down to its most basic method of consumption: from the mind of the creator to the eye of the viewer and out into whatever cultural context is born from that interaction. In this regard, he is a purist. Note that the title of the film isn't *Why Did He Do That?* or *What Does He Mean By This?* but *What Is It?* That interpretation is yours alone. (K. Tighe)

WHAT IS IT? AND THE VERY FIRST CRISPIN GLOVER FILM FESTIVAL IN THE WHOLE WORLD

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Head of Hopper

CULT MOVIE Movie history is full of figures who could do no wrong one minute, then blew it — never trusted to do right again — the next. This year alone something like this happened to the richly deserving M. Night Shyamalan, and it might soon be happening to Darren Aronofsky, whose sci-fi soap opera *The Fountain* is arguably the most daft hijacking of major-studio cash in 35 years — since Dennis Hopper morphed from princeling to pariah via something called (with masochistic foreboding) *The Last Movie*.

An eccentric journeyman actor onscreen since 1955, Hopper was way past 30 when he codirected *Easy Rider* with Peter Fonda. Any studio would have supplied him any sum to get the follow-up. Universal gave him half a mil for *The Last Movie*, and he stayed on schedule and on budget throughout shooting in a far-flung Peruvian Andes village.

Then the aging boy wonder returned home to edit — for 18 druggy, hazy months, as executives freaked and anticipation rose to a tottering peak. A documentary chronicling that period, *The American Dreamer*, shows Hopper in extremis — doffing clothes ("symbolically," he says) to run around suburban Los Alamos; cohabiting with a harem of hippie goddess freeloaders; comparing himself to Orson Welles, then exhaling, "I'd like to go about a month with three chicks in a hot tub."

Upon release, *The Last Movie* — which screens in a new, Hopper-funded 35mm print this weekend — looked like the nail in the coffin of acid casualty cinema. The film was a mess, a freak show, an indulgence par excellence — with an incoherent quasinarative that had Hopper as a stuntman on a western who stays on during postproduction to reenact the mythic pulp action with villagers who can't or won't separate the phony spectacle they've hosted from more spiritual yet violent reality.

"I only hope that after this game is over, morality can begin again," prays (in vain) the local priest, played by spaghetti western icon Tomas Milian. But morality has left the building. *The Last Movie* isn't the balm for stoner



Crispin Glover's *River's Edge* costar Dennis Hopper had Hollywood asking "What is it?" with 1971's *The Last Movie*.

egos that *Easy Rider* offered. It incriminates everybody — colonialists, swingers, industry suits, the greedy (like our hero's covetous Indio girlfriend), and filmmaking itself. Periodic "scene missing" titles help make this a deconstructive metamovie well ahead of its time. It's an antiaudience picture, now more breathtaking than ever in sheer gall.

Who could make such a movie now? Might stars align again to permit such major-studio strangeness? Hard to imagine: *The Fountain* is nutty and navel-gazing but sentimental in a way Hopper's auto-excoriating wack-off abhors. All those lysergically and vaginally oversatiated months spent editing *The Last Movie* make it a stand as memorably bold — if ruinous — as Custer's.

Hopper is 71 now, but *The Last Movie* will always be a boy-man's definitive up-yours against pricks in suit and tie. It's a lyrical abstract as yet unchallenged for discombobulation by any film made under a major studio's umbrella. It remains a startling finger driven straight up the Universal. (Dennis Harvey)

THE LAST MOVIE

Fri/20–Sat/21, 7:30 p.m.
Verba Buena Center for the Arts
701 Mission, screening room, SF
\$6–\$8
(415) 978-2787
www.ybca.org

THE MIX

- (1) Nate Denver's Neck sweetly singin' 'bout Slayer, Elbo Room
- (2) San Francisco Opera's *Tristan and Isolde*, War Memorial Opera House
- (3) Blissing out on Smiths covers at "New Work: Phil Collins,"
SF Museum of Modern Art
- (4) Open Studios at Marin Headlands Center for the Arts
- (5) Meg Tilly reads from her book, *Gemma*, City Lights

music

Diddy, Bonnie, Diddy — come swing with us to the extremities of the pop firmament: Bonnie “Prince” Billy (left) rambled amiably from Louisville about his globe-trotting, gorg album *The Letting Go*, and his role in Kelly Reichardt’s hot-spring-hoofing ode to the joys of stepping off life’s treadmill, *Old Joy* (second from left, below; with Daniel London, above), and Diddy (center) dashed through San Francisco, turned on the charm, flexed the star power, answered a question or two, then evaporated once more. *Press Play*, indeed. We’re also breathless for the wonderful Beirut, coming to the Great American Music Hall on Fri/20 on their first national tour. Rebuild — rock out. | OLDHAM PHOTO (LEFT) BY WILEY BALL; OLD JOY PHOTO COURTESY OF KINO INTERNATIONAL; DIDDY PHOTO BY CHARLES RUSSO



Joy sticks

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER Skip the cherries — life at times seems like a big fat bowl of Froot Loops — the type that figure-eight, undulate, and connect in the most unpredictable ways. For instance, Bonnie

“Prince” Billy, né Will Oldham, and his ungainly, increasingly ecstatic shadow folk-country — that association’s only right and natural. Oldham and Gen X cinematic hot-spring stoner sagas — it’s altogether plausible. But Oldham and Diddy, the Bad Boy impresario identified in his own PR literature as a “mogul” before proffering the job title “artist” — huh?

What could these two possibly have in common apart from their age, 36? It’s a logical leap if you study Diddy — arriving about two hours late for his recent roundtable interview at the Ritz-Carlton with absolutely zero Burger King Whoppers for yours truly and the other journo who were ready to gnaw their own typing arms off in hunger and antsiness. Instead the mogul packs a makeup artist and hair man (who brandishes a far-from-puffy comb — sorry) and plays us no tracks from his new, still-scarce album, *Press Play* (Bad Boy/Universal), yet carries it

in his bejeweled hand like a salesman. (Perhaps in answer to the inevitable query: with fashion design, artist development, reality TV, label jockeying in his past, and DiddyTV on YouTube currently serving up alleged shots of Sean in the john, why does he even bother making an album? Diddy’s comeback: “It’s a gift and curse, because I do so many things. I’m making sure people know how serious I am about music.”)

Well, Diddy and Oldham name games are the most obvious thread. Like Diddy, a.k.a. Puff Daddy, a.k.a. P. Diddy, a.k.a. Puffy, a.k.a. Sean Combs — Oldham is a man of many hats, personae, songs: a humble troubadour, a rambling tangent-exploring interview, a perpetual touring player, a before-his-time out-folker, a Hollywood-shunning onetime teen star of *Matewan*. At one point it seemed like he had a recording name for his every sound, if not every album — Bonnie “Prince” Billy was just the latest handle in a line that included Palace Brothers, Palace, Will Oldham, and at least one disc that sported no name at all. It was disorienting, delirious, and hard to track, and at times it just made you want to throw your hamburger mitts up, shave the nearest beard, and beat yourself around the face and neck.

Oldham probably feels much the same after fielding the same question repeatedly, explaining that he once thought of his albums much like films

or plays and wanted to label each uniquely. “I thought it would be a way of focusing things on each record,” he says from his native Louisville, Ky. “People would say, ‘I like this record,’ rather than ‘I like the music of . . .’ I didn’t realize that it was sort of a definitely pointless battle — to see about maybe trying to make people focus on records as independent entities rather than representations of an individual’s or group’s work, and it became *sooo* energy-expending to always explain this name thing. I was finally just, like, ‘This is just bullshit.’”

And if Diddy and his whirlwind junket offered little apart from the lingering impression that for some reason it was critical for him to leave the scent of power and money (he’s reportedly worth \$315 million) on local media — then Oldham is his opposite. On time and generously unearthing the contents of his mind, he’s disarmingly candid and eager to dive into the depths of his past, untangling his feelings and thoughts about acting, recording, and mentoring (he famously championed a solo Joanna Newsom and played her music for their label, Drag City). Yet unlike Diddy, who appears to be jetting around the country in search of the artistic credibility he first found in music as a producer, Oldham has never been more on top of his so-called game.

His new album, *The Letting Go* (Drag City), is the worthy, relatively full-blown, and outright beautiful stu-

dio follow-up to his 2005 stunner *Supervolcano* with Matt Sweeney. This time Dawn McCarthy of the Bay Area’s Faun Fables leaves her imprint — her vocals echoing somewhere in the vicinity of Sandy Denny and Joan Baez. Under the gaze of Icelandic producer Valgeir Sigurðsson (Björk’s sometime engineer whom Oldham met while touring with the swan queen), *The Letting Go* is awash with melancholic melodic Southern rock and blues-folk, tunes that revolve around cursed love, child ghosts, and frosty wakes. Captured in Reykjavík and decorated with an image of Makapu’u beach on Oahu, *The Letting Go* doesn’t sound on the surface like the product of volcanic island ramblings and rumblings — but its lyrics do hint at the tragedy of believing that each man or woman is an island.

That’s why Oldham has gone out of his way to introduce performers like Newsom and McCarthy to his audiences. “Part of it is to reveal how interconnected things could be if you want them to be,” he explains with a soft Southern drawl. “Part of it is also, if the world isn’t going your way and there’s a certain amount always of loneliness to do battle with, sometimes you realize it doesn’t have to be that way. You don’t have to be this solitary figure in the world.” The yearning to connect, this time with an old friend, surfaces in *Old Joy*, a film by Kelly Reichardt (*River of Grass*), which has caught praise on the festival circuit for its rapturously, delib-

erately paced meditation on two men’s slow-growth rambles through old-growth Oregon wilderness. Oldham’s first substantial starring role since *Matewan* (he most recently appeared in *Junebug*), his character, Kurt, is a slacker gone to seed, soon to be homeless, and still in search of his next high, his next life lesson, his next brush with grace. After helping Reichardt brainstorm hot-spring locales in Kentucky, the man who could have ended up like Macaulay Culkin or so many Coreys — and instead laid down the blueprint for, one imagines, Jenny Lewis — accepted the part. “I knew Kelly was going to be working in a way I like to work, which is just like a full immersion process,” he says, making the connection much as he pulls together *Old Joy*, his 1997 album, *Joya* (Drag City), Madonna, Emily Dickinson, and *The Letting Go*. “Everybody goes there. Everybody’s basically on call. . . . The line between tasks is a semipermeable membrane. That’s how I like making records too.” **SFBG**

BONNIE “PRINCE” BILLY

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For more on Will Oldham and Diddy, go to www.sfbayguardian.com/blogs/music.

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that rankings are not an exact science. Thought the outcomes were decisive, many issues were left on the table. It is quite apparent that statistics may be a great way to measure facts, but not the best way to measure heart. This year's games

Coincidentally, in all but one case, it was the underdogs who proved the statisticians wrong. There is no statistic that measures heart, desire and commitment. When faced with the ultimate challenge people, players and teams can achieve not only

football at its best of the players on the field are wearing the helmets and the last time

at their all, but in the end it was the teams that refused to lose, who rose to the challenge and stood victorious. Football is



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Surfing new turf

Christopher Willits swings between ambient bliss and grating discord

By Chris Sabbath
> a&cletters@sfbg.com

Listening to the warm analogs, e-bowed guitar, and post-jazz swing that manifest on "Medium Blue" off *Surf Boundaries* (Ghostly International) — one of two new albums by Christopher Willits — you might assume that the instrumentation was performed by an ensemble of helping hands rather than simply the Bay Area electronic musician. And you'd be half right. The 28-year-old Kansas City, Mo., native executes many of the album's compelling melodies and fizzling, ambient textures on guitar, laptop, and synths — aided at times by compañeros including Adam Theis, Brad Laner, and notably, R&B-pop vocalist Latrice Barnett on the calming orchestrations of stringed instruments and horns.

"My name's on the record, but tons of collective energy came into making it happen," explains Willits at a Mission District bar. "I outsourced some things to the brilliant friends around me."

Their impact is evident: the CD shifts dynamically from the usual guitar-run-through-a-laptop drone and fuzz of Willits's live sets. He says that he hopes to someday put together a band to perform a release like *Surf Boundaries* on tour. That plan isn't a surprise, considering Willits's determination to always have a full plate.

The Mills College graduate's musical career has quickly taken flight since his move to the Bay in 2000. It's amazing that Willits even has time for solo endeavors between playing with Flössin — his side project with Hella's Zach Hill featuring guest noisemaking from Kid606, the Advantage's Carson McWhirter, and Matmos — and ongoing collaborations with avant-garde musicians such as Ryuichi Sakamoto, and former Tool bassist Paul d'Amour. When not on tour, Willits spends his time at the Bay Area Video Coalition in San Francisco, where he began teaching digital audio workshops five years ago. With John Phillips, he also founded Overlap.org, an online community that



Bay Area electronic and experimental artist Christopher Willits turns a clear gaze toward multiple projects. | PHOTO BY KEVIN IRBY

aims to give exposure to electronic and experimental artists through blog feeds, podcasts, and live music events.

Much of Willits's work as a solo artist and a collaborator is documented on labels such as Taylor Deupree's 12K and Sub Rosa, but his recent alliance with the Midwestern electronic imprint Ghostly International may prove the most promising. "I really like Ghostly, because they're more into artist development rather than boxing in artists' sounds and constraining them from branching off," Willits says.

Likewise, his latest offerings are all over the sonic map. The art alone for *Surf Boundaries* illustrates its ethereal mood: soft hues delicately wash images of animals scattered around a portrait of Willits. The music within strikes a wonderful symphonic balance between electronic composition and live instrumentation as Willits and his collaborators frolic with a blend of jubilant French pop, glitchy guitar, and shimmering psychedelia.

Along with *Surf Boundaries*' cozy, sleepy appeal comes Willits's shrill wake-up call with guitarist Brad Laner (Medicine, Electric Company) — the North Valley Subconscious Orchestra. The space pop-oriented unit gives the Creation Records class of '91 competition with white-noise guitar treatments and alt-rock rhythms.

The duo met through mutual friend Kid606, and for Willits the collaboration was a dream come true.

"Laner is one of my guitar heroes," he says, adding that when he first listened to his old Medicine cassette in high school, he mistook Laner's nails-on-chalkboard approach to guitar playing for a stereo malfunction.

"I realized that the way he's making that sound is that he's running all his guitar effects into a shitty four-track and then cranking the preamps up on it, so it's getting this full..." — Willits makes a fast, circular motion with his arms — "whish!"

Released in August as Ghostly's first full-length available exclusively via download, NVSO's *The Right Kind of Nothing* highlights Laner's signature guitar bluster and Willits's ability to dabble subtly in an aggregation of soundscapes. What results is a continuous squall of beaming shoegaze discord that feels like sunshine bursting into a dark room — only to be broken by heavy kraut rock tempos and Swervedriver guitars.

Though *Surf Boundaries* and *The Right Kind of Nothing* radically differ in sound and structure, both discs showcase Willits's ambition to crack the electronic mold and move toward a contemporary vein of experimental rock.

"All I'm trying to do is feel out my own energy and relationship to my creative process," Willits explains. "I could have never envisioned the albums sounding the way they do. I love being surprised by my own creativity." **SFBG**

CHRISTOPHER WILLITS

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Hailing a Japanoise guitar maestro

By Weasel Walter
> a&cletters@sfbg.com

FULL CIRCLE For more than three decades Masayuki Takayanagi (1932–1991) has served as a cult figure to a small but rabid coterie of listeners searching for the

roots of extremity in improvised music and free jazz. The Japanese guitarist has received kudos from renowned experimentalists like John Zorn and Otomo Yoshihide yet has remained obscure because his recorded output has been generally unavailable. During the last decade a slew of his reissued recordings have been available only as hard-to-find, pricey imports, while the original vinyl pressings have changed hands for ridiculous amounts of money.

So what's the big deal? Beginning in the late '60s, Takayanagi blazed kamikaze musical assaults of a previously unheard violence and abstraction in the jazz idiom. Long before the pure Japanoise of artists like Merzbow, Masayuki Takayanagi threw down a gauntlet. "I always feel that beauty of form and tone are lies. Playing music that's muddy and violently splattered is an essential way of getting at the truth," he once wrote. This approach manifested itself in a concept he called "mass projection" — a gushing, sweaty arc of maximum density and energy that was savagely defiant of melody, interplay, and structure.

Unfortunately, a good portion of Takayanagi's early free-music output is marred by lousy recording quality: early '70s performances on the DIW and PSF labels suffice as archival documents but barely hint at the true strength and articulation of the music. The newly issued CD versions of the mythically scarce 1975 diptych *Axis: Another Revolvable Thing Volume 1* and 2 (Doubt Music, Japan) should rectify this situation, presenting almost 100 focused minutes of Takayanagi and his classic New Directions Unit in full fury.

Recorded live in Tokyo on Sept. 5, 1975, the quartet revealed their manifesto in six movements, roughly building from agitated, spacious quietude to climactic, sustained catharsis. Although the volumes mix up the sequence, the release's freshly translated liner notes suggest that the music can also be pondered in the order it was executed. The first part — a display of Takayanagi's more minimal

"gradual projection" style — evokes the low-volume scuttling of English guitar pioneer Derek Bailey's early Company groups. Spotting acoustic guitar, flute, slide whistle, rubbery acoustic bass, and skittering percussion, the music is pervaded with a deceptively delicate sense of restraint. A second gradual projection concerns isolated, dynamic sounds that burst through silence in their own mysterious tempos. After a few minutes, Kenji Mori's lumpy bass clarinet croaks while Takayanagi surprisingly sneaks in a few brief melodic shards that allude to his straight-ahead roots. Part three — a dull drum solo — fills space before the final half of the concert: three mass projections. The first builds very slowly, with sustained cymbal wash and sinister tremolo bass bowing before revealing the perverted grunts from Takayanagi's now-electrified strings. The second pushes the intensity up but still feels like a tease, threatening to explode before receding into sustained tones penetrated by pricking soprano saxophone curlicues and tumbling percussion.

In the final segment the floodgates open, and we are assaulted by a lengthy tirade that appears to start at maximum intensity but manages to blow straight through the roof, ascending into unknown levels of forceful cruelty. Hiroshi Yamazaki's superhumanly dense drum attack violently propels the onslaught. Bassist Nobuyoshi Ino ditches his main ax, creating an acidic wall of fierce noise on cello while Takayanagi goads his guitar into shrieks of feedback and crusty slabs of distorted density, bashing it with a metal slide. Intermittently cutting through the din on his alto saxophone, the unflappable Mori is eerily eloquent. Throughout this hypnotic overload of information, one might concentrate on the detail of parts, the texture of the whole, or nothing at all. After 16 minutes the saxophone lapses into outright screaming. Takayanagi's guitar coasts arrogantly over the damage in thick sheets of atonality before rising into dog-whistle range, calling an end to a harrowing 22 minutes of sustained devastation. If only the first and last sequences of this concert were paired alone on one release, *Axis* might have been Takayanagi's single finest recording. With these discs, at least, the secret is out, and the tortured innovations of an obscure musical pioneer are finally revealed to a wider audience seeking buckets of blood in their music. **SFBG**

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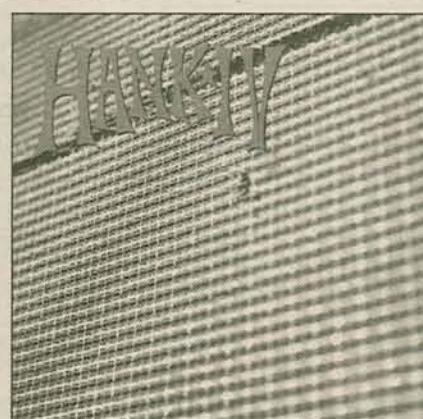
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Straight outta Mill Valley

The Abi Yoyos
grow legs
and skirt scenes

By Michael Harkin
> a&eletters@sfbg.com

Some time has passed since people routinely looked in 924 Gilman Street's direction to familiarize themselves with what's new and interesting in Bay Area rock. However, this doesn't mean that nothing worthwhile passes through its doors. Topping the bill of the annual Punk Prom earlier this year were the Abi Yoyos, whose cavalier, recklessly hooky normal-dude brand of punk is totally outlook brightening.

Over beer and burritos at a San Francisco taqueria, guitarist-vocalist-songwriter Matt Bleyle and lead vocalist Shawn Mehrens, both 21, recently strolled down a nearly five-year-long footpath of memories, including problematic tour vans and onstage pleas for Albuterol inhalers. Unlike a lot of local groups, the Abi Yoyos openly rep the North Bay: namely, Mill Valley. Its members' paths crossed when Bleyle, Mehrens, and bassist Jeff Mitchell attended Tamalpais High.

"The band was sort of an offshoot of the conversations that Matt and I would have while taking all-night walks in Mill Valley," Mehrens said. "Nothing is open past 10 p.m., and nobody really presents any options as to how to change things aside from maybe starting a band." Originally, they played straight hardcore; since then, they've adopted a more complex, melodic approach. They cite Charles Darwin — or as Mehrens calls him, "Chuck D" — and Phil Ochs as inspiration for their evolution, along with bands like los Rabbis and the Fleshies.

"Originally we were called Gutter Snatch, as we tried to just come up with the most offensive name possible," Bleyle said. The moniker Abi Yoyos came to pass courtesy of a Pete Seeger song and an African tale that

MUSIC



We break Abi Yoyos' code at Muddy Waters Coffee Shop: (from left) vocalist Shawn Mehrens, bassist Jeff Mitchell, and guitarist Matt Bleyle, with drummer Blaine Patrick making a guest appearance via framed portrait. | GUARDIAN PHOTO BY NEIL MOTTERAM

prophesied "if we turn our back on music and religion, Abi Yoyo [a bogeyman who symbolizes Western civilization] will come and get us."

The musicianship of the band — which includes drummer Blaine Patrick and saxophonist Kyle Chu — is remarkably solid. "Blaine has won 'Outstanding Soloist' awards at Stanford Jazz Camp," Bleyle explained. "Jeff was in a band called Turbulence that sounded like a cross between Weezer and Hendrix." Chu joined the band after the Abi Yoyos' first 7-inch, "The World Is Not My Home" (Riisk), and the lineup solidified to what it appears as on their new debut, *Mill Valley* (Big Raccoon).

To put out that record, Mehrens worked 80-hour weeks between three jobs, including one at ellusionist.com, a magicians' supply Web site. "We're really hard to pigeonhole," said Mehrens, who now runs Big Raccoon. His friend Corbett Redford, who ran S.P.A.M. Records, along with other industry-seasoned pals, gave the Abi Yoyos the guidance needed to release *Mill Valley*, an altogether inspired, infectious set of songs.

"I think we can all agree on our hometown heroes," Bleyle said with a smirk. Sammy Hagar was one of the first names to be mentioned, along with "the guy who invented the toilet-seat guitar," Huey Lewis, Clover, and Quicksilver Messenger Service. "Cruisin' and boozin', my ass!" exclaimed Mehrens to much laughter. "I hate Sammy Hagar."

Instead the band takes after punkier forefathers. John from the Fleshies introduced the Abi Yoyos to the Punk Prom audience as what Flipper would sound like "if Flipper were good." After a few minutes of searching for the drummer, that description gained credibility as the band, donning dresses and sparkly makeup, ripped into their cover of the Beatles' "Helter Skelter."

They routinely jam "Helter

Skelter" in their practice space — a large metal storage box with electrical outlets by San Quentin State Prison — skirting lunacy in their proximity to inmates and in their unusual reverence for both the sticky melodies of '60s pop and the fast, snotty punk that emerged from LA in the '80s. In a scene where, in Mehrens's words, "image means a lot," the Abi Yoyos tend to defy punker conventions, adopting an unusually eclectic aesthetic.

"Quagmire" moves from medium-paced hardcore to a full-blown anthem about halfway through — a nod to Bleyle's recent "openness to prog" and odd song structures — and they pop hooks in a forcefully shameless manner; Mehrens was, after all, "raised on R&B and Motown."

"We have friends in a lot of different scenes," Mehrens said. "Bands that play hardcore, dancy punk, crusty punk, and some that don't do anything at all. At every show, there are different types of kids rockin' out."

Their first nationwide tour began in late July and has included such transcendent experiences as Dumpster diving, playing a farm in Las Cruces, and shooting Roman candles out the passenger-side window of their van on the Williamsburg Bridge. "We're a little too weird for the South," said Mehrens by phone from Ohio. "And one show flyer described us as 'strange punk,' which we all think is pretty awesome."

With any luck, their sharp wit and taut songwriting will take them much further than would the gas tank of Sammy Hagar's convertible. **SFBG**

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CURSIVE
Happy Hollow
(Saddle Creek)

Three years after *The Ugly Organ*, Cursive find themselves in an unenviable position: how do they follow up a monolith? With *Happy Hollow* the band builds a mythical Midwestern town that is happy on the surface, but upon a peek through the windows, this happiness is revealed to be hollow. Religion simply widens the chasm between appearance and reality. Vocalist-lyricist Tim Kasher sets out his thesis on "Opening the Hymnal/Babies": "The beautiful truth of it is, this is all we are / We simply exist / You're not the chosen one / I'm not the chosen one." The private stories unfold: the beloved town priest has a tryst with a junior clergyman; a girl gets knocked up by a different priest, Father Cole, the abortion clinic picketer, who demands she have an abortion.

Musically, *Happy Hollow* moves between guitar screeches and nickelodeon keyboard riffs, but it's the horns that never seem to stop punctuating the fact that if God isn't dead, he's certainly on vacation. "Since you've been away on holiday," Kasher sings on "Retreat!," "we've hosted some wars over you." And while this thematic single-mindedness could lead a lesser band into heavy-handed proselytizing, Cursive pull it off, because *Happy Hollow* is a musical sermon that's novelistic in its pretensions. More astounding is that the listener stops making comparisons to *The Ugly Organ* as the fact that Cursive have made another piercing concept album sinks in.

(Duncan Scott Davidson)

CURSIVE
Mon/23, 8 p.m.
Fillmore
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\$18
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BERT JANSCH
The Black Swan
(Drag City)

As the story goes, Neil Young once said Bert Jansch did for the acoustic guitar what Jimi Hendrix did for the electric. Of course, although Jansch's name has been dropped with increasing frequency in these heady new folk days, he never reached the height of popularity that Hendrix did. But then, the acoustic guitar is a much quieter instrument, isn't it?

Jansch's earliest recordings — made when he and folk chanteuse Anne Briggs were for a brief time the Mick Jagger and Marianne Faithfull of London's '60s folk revival — are certainly incredible albums. Using affecting vocals and a fingerpicking approach culled from Davy Graham, Jansch developed a singular style of folk blues that's still unmistakable 40 years later.

Though Jansch has continued to make records throughout his career, *The Black Swan* may be his best in recent years. Recorded by Noah Georgeson, Jansch is joined by his son Adam, Kevin Barker (Currituck County), Otto Hauser (Espers, Vetiver), Beth Orton (sounding uncannily like Ruthann Friedman), and of course, the ever-ubiquitous Devendra Banhart, whose sole vocal performance is buried under Orton's voice on a nonetheless nice version of "Katie Cruel." Jansch's voice is as touching as ever, and each contributor complements him tastefully. It's a lovely, masterly affair all around, really. And proof that volume aside, subtlety is still the most powerful approach. (Alexis Georgopoulos)

BERT JANSCH
Oct. 25, 8 p.m.
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859 O'Farrell, SF
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YO LA TENGO
I Am Not Afraid of You and I Will Beat Your Ass
(Matador)

In case the title didn't tip you off, *I Am Not Afraid of You and I Will Beat Your Ass* finds Yo La Tengo wanting to have fun, something that didn't seem to be the case with the Hoboken band's last two, austere Matador records, *Summer Sun* (2003) and *And Then Nothing Turned Itself Inside-Out* (2000). A quick listen to the new album's first few tracks — marathon opener "Pass the Hatchet, I Think I'm Goodkind" throws down the fuzz, while "Beanbag Chair" and "I Feel Like Going Home" trade in elegant, melancholy pop — finds *I Am Not Afraid of You* providing a generous helping of the Yo La Tengo most fans first fell for: they're still record-geek cuties and pop stylists of the first order.

Like a killer mixtape in which a consistent mood — in this case, playful — works to adhere seemingly disparate genres, *I Am Not Afraid of You* effortlessly moves from the garage stomp of "Watch Out for Me Ronnie" to the countryish pop of "The Weakest Part" and from the falsetto soul of "Mr. Tough" to the orchestral lilt of "Black Flowers." The album's kaleidoscopic, yes, but the trio's obvious enthusiasm for these different forms makes it all hang together, and while many of us could probably do without another bongo jam ("The Room Got Heavy"), it seems easy to indulge a group this devoted to melody. (Max Goldberg)

YO LA TENGO
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AWESOME COLOR Awesome Color (Ecstatic Peace!)

It's easy to wonder at the snarling and sneering from some bands: is there anything behind that posturing? In the case of Awesome Color, yes, there is. Their passion is astonishing, and they've churned out an acid-soaked slap of a debut. The group beautifully channel some of history's most revered grime rock — most notably the youthful, high-strung howl of the Stooges. Like Iggy Pop and company, they hail from Ann Arbor, Mich., and they're wild-eyed. What you'll find is an honest-to-goodness reverence for filthy guitar peals and tinny drums and an economical arrangement of said elements with an eye toward the early '70s. They loosely mime Black Sabbath's blues on the fourth track, "Unknown," replacing their elders' thunder stomp with a freewheeling abstraction. God knows what singer-guitarist Derek Stanton means when he turns a phrase like "I got hat energy," but there's more than a little energy on this record, which will neatly accompany unhinged parties and vigorous car washing. (Michael Harkin)

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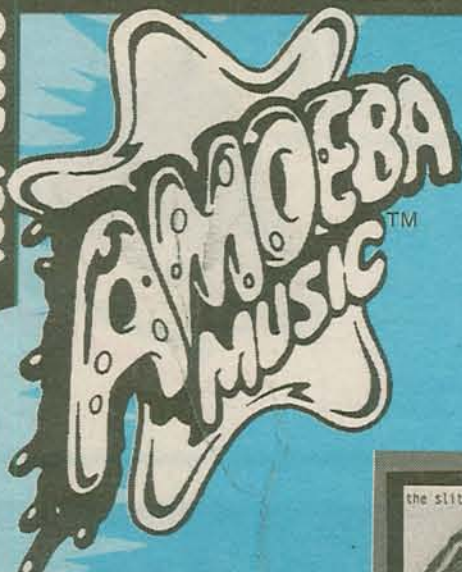
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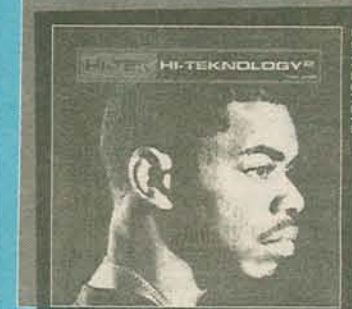
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From wahoo to Oahu: an unidentified party boy crashing on Jet's fuzzy bed (left), the best soundtrack to a big gay wedding ever (right), and an awesome mistranslated Japanese T-shirt from Honolulu (bottom).

PARTY BOY PHOTO BY BUS STATION JOHN; OTHER PHOTOS BY DAVID SCHNUR



Our traced distances are not one.

Economy class

By Marke B.
> superego@sfbg.com

SUPER EGO "Please pass the grilled Moroccan spice-rubbed lamb loin," I dewily asked the cute investment banker from

Philadelphia on my left. Me and Hunky Beau were seated under the Saturday stars at Escondida, a "hidden kitchen" — a.k.a. renegade restaurant in someone's home or backyard — deep in the Outer Mission, at a table that also included four hip lady lawyers and a postgrad neurobiologist from UCSF who makes headphones for birds. (Don't ask. Well, OK — first you implant screws in the skulls of small finches, and then you jury-rig a sort of "fly-pod" out of two Q-tips and an old transistor in order to test their hearing skills. Someday, I swear, those poor, deaf birds will have revenge on us all.)

Hidden kitchens are big these days, especially since the permit processes for restaurants and clubs seem to be getting more complex by the minute, and most of the time the underground menus are cheaper

than the real thing: you get multi-course gourmet eats plus drinks in a lively underground setting for the price of appetizers at Andalu. And there's a naughty inspectors-bedamned thrill to boot. (It's all very hush-hush, but you can usually find hints about upcoming covert cucina events on chowhound.com or Craigslist — just don't sue me if you get botulism. I got nothin' for ya.)

The food and company were delish. But me? I was more interested in shoving as much entrée as I could into my faux-leopard baguette handbag — the Hunkster and I were due on a plane to Honolulu in a few hours to attend the biggest gay wedding of the year in Waikiki. And a girl can't survive a five-hour ride on \$4 minicans of Pringles alone. It was bad enough I had to pack my in-flight Stoli in three-ounce saline solution bottles just to get past the damn check-in.

Waikiki? Why not, I say. But first, a real drink to get the whole aloha ball rolling. So we hit up Jet, the new Greg Bronstein joint in the Castro where the Detour used to be, and ordered us up some primo alcoh-Dramamine. Although I partially miss the hurricane-fence decor and

tragic queen atmosphere of the Detour, Jet's awfully cute, with black padded leather walls, Broadway marquee lighting, and a fuzzy pink double bed in an alcove in the back. There's also a small dance floor, rare these days in the Castro without a giant video screen playing Kylie Minogue. The club, in all its luxuriant gay sleaziness, is either a pint-size Studio 54 or Liza Minnelli's future mausoleum. Probably both. Right now, the music is all hip-hop lite — pretensions to be the next Pendulum? — and there's a velvet rope on weekends — as if! — but something could definitely be done with the place.

Lemme tell you though, Honolulu in October is fabu. The mangoes are huge, the *agua* is aqua, the gay scene is horrid — new club coming in November: Circuit Hawaii! — and the 14-year-old tranny hookers in six-inch clear plastic heels are *gorgeous*. Plus there's, like, five military bases nearby, for those into raping drunk Marines. And who isn't? Me and Hunky were hopping around like we had humuhumunukunukuapuaas in our Volcoms.

My dearest amigos from the old

EndUp days, ChrisP and Armando, got betrothed right on the water in a tear-jerking all-hula celebration bursting with orchids and sunlight. There weren't any conch shell blasts or caged white doves (or earthquakes), but the grooms *were* rowed into the friends-and-family ceremony on an outrigger by four hot muscle dykes in sports bras — an ancient tradition, I'm told. It was the second amazing gay wedding I'd been to this year, and although I used to rail against such things politically — why be normal? — I cried like Tonya Harding at the 1994 Winter Olympics. Love is real. And so was the open bar, which me and my sadly, gloriously bare ring finger quickly sidled up to for a post-gay marriage mai tai, studiously avoiding the moony-eyed intimations Hunky Beau was sending my way. I'm not quite done playing hard to get yet. Or am I? Aloha! **SFBG**

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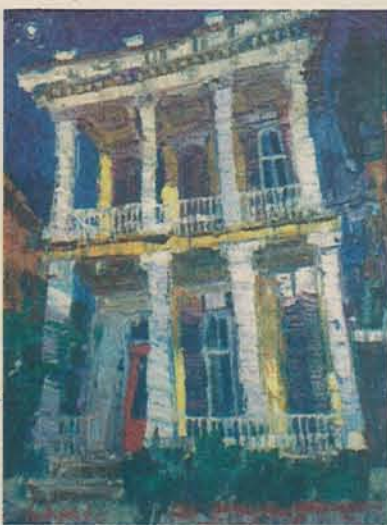
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James Michalopoulos
Sept. 10th-Jan. 7th, 2007
Reception: Nov. 17th, 6-9pm
Book Signing: Nov. 19th, 3-5pm
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SF Jazz Festival

PREVIEW It's that time of year again, San Francisco. Finally, we jazz fans can put away our beat-up vinyl and bootleg tapes and revel in music for the four weeks that are the San Francisco Jazz Festival. Many nationally renowned performers, young and old and representing all the different flavors of jazz, will descend upon the Bay Area this month. It's a time to catch legends in concert and be wowed by some of the new talent you might not have heard of (jazz didn't die with John Coltrane in '67).

Kicking off the festival is another tenor player who made a name for himself before Coltrane was even on the scene: Sonny Rollins. That's right, the saxophone colossus — with his 55-year reputation as jazz royalty — will appear at the Masonic Center. This rare live performance by the 76-year-old is in anticipation of his first album in five years, *Sonny, Please* (Universal). Don't worry that former bandmates Max Roach, Miles Davis, and Thelonious Monk won't be there; Rollins has surrounded himself with musicians capable of delivering his signature calypso and bop jazz sound.

Our picks for the rest of the festival include another established artist, Ahmad Jamal (Nov. 11), and a fantastic double bill featuring two of the jazz world's up-and-comers, vibraphonist Stefon Harris and alto player Miguel Zenón (Oct. 26). "What's New" from Jamal's 1958 *Ahmad Jamal at the Pershing: But Not for Me* (MCA) is still one of the grooviest tracks ever recorded. Harris's latest release, *African Tarentella: Dances with Duke* (BlueNote), is an impressive offering from the man voted the number one rising star of 2006 by *DownBeat* magazine. Puerto Rico native Zenón is the SF Jazz Collective's founding alto player. His percussive Latin jazz speaks to the genre's idiom without losing the flair of his Caribbean heritage. (Joseph DeFranceschi)

SONNY ROLLINS Fri/20, 9 p.m. Nob Hill Masonic Center, 1111 California, SF

\$25-\$85. See Web site for info on other performances

(415) 788-7353, www.sfjazz.org

Music listings are compiled by Duncan Scott Davidson. The music interns are Hayley Elisabeth Kaufman, Todd Lavoie, and Aaron Sankin. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 32, for information on how to submit an item to listings.

WEDNESDAY 18 ROCK/BLUES/HIP-HOP

Archie Bronson Outfit, Chow Nasty, Catfish Haven Bottom of the Hill, 9pm, \$10.
Black Angels, Tyde Independent, 8pm, \$12.
Boris, Doomriders Slim's, 9pm, \$15.
Buffalo Killers, Whiteowl, Brian Glazer Hemlock Tavern, 9:30pm, \$6.
Charlie Roman and His Teenage Werewolves, Haywire Honky Tonk Knockout, 9pm, \$5.
Grayceon, Black Elk, River Runs Black Annie's Social Club, 9pm, \$5.
Hippie Grenade Boom Boom Room, 9:30pm, \$5. See Picks, page 32.
Johnny Lang, Reeve Carney Fillmore, 8pm, \$32.50.
Lost Legends with Harvey Mandel Biscuits and Blues, 8pm, \$12.50.
Matmos, Walter Kitundu Great American Music Hall, 8pm, \$21.
John Robb Rite Spot, 9pm, free.
Terry Savastano Johnny Foley's, 9pm.
Keith Varon, Ryan Aufferberg Cafe du Nord, 9pm, \$10.

BAY AREA
Nicole and the Sisters in Soul Beckett's, 9pm.
Redwood City Blues Jam Little Fox, 2209 Broadway, Redwood City; (650) 369-4119, 7pm, free.
Sugar Shack Jupiter, 8pm.

JAZZ/NEW MUSIC

Don Alberts Washington Square Bar and Grill, 7pm.
Dan Asher, Jim Rothermel Moose's, 8pm.
Macy Blackman Enrico's, 7pm.
Charles Unger Experience Les Joulins Jazz Bistro, 8pm.
Frank Chase, Mucho Axe Pier 23, 5pm, free.



SONNY ROLLINS PHOTO COURTESY OF SFJAZZ

Gaucha, Mitch Marcus Session Amnesia, 8pm, free.
Riza Lingba Lounge, 8pm.
Robin Nolan Trio, Gaucha Amnesia, 8:30pm.
Russian Chamber Orchestra St. Patrick's Church, 756 Mission; 777-3211, 12:30pm, \$5.
Terry Disley Experience Shanghai 1930, 7pm, free.

BAY AREA
Bernard Anderson and the Old School Band Ashkenaz, 8:30pm.
Calvin Keys Trio Anna's Jazz Island, 8pm, \$7.
Tim Perkins, Mendoza/Greenleaf Duo, Allbee, Cremaschi, Nishi Trio 21 Grand, 8pm, \$6-10.
Christian Scott Yoshi's, 8pm, \$16; 10pm, \$10.

FOLK/WORLD/COUNTRY

"Freaky Folkie Magic" with Entrance, White White Quilt, Manee Sioux, Joseph Childress Rickshaw Stop, 8pm, \$8. See Picks, page 32.
Jude, Elliot Randall Swedish American Hall, 2170 Market; 861-5016, 7:30pm, \$12.
Kapakahi, Iration Elbo Room, 9pm, \$7.
"Latin Nights" Top of the Mark, 7:30pm, \$10.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160, 7pm.
Open Mic Ireland's 32, 9pm.
Erin Shrader, Richard Mandel, John Ward Wilde Oscar's, 1900 Folsom; 621-7145, 8pm, free.

BAY AREA
"Acoustic Africa" with Vusi Mahlasela, Habib Koité, Dobet Gnahoré Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988, 8pm, \$22-42.
Carpathian Folk Quartet Freight and Salvage Coffee House, 8pm, \$19.50.
Jan Smith Duo, Euphonia with Sylvia Herold Larkspur Cafe Theatre, 500 Magnolia, Larkspur; www.larkspurcafe.com, 8pm, \$15.
Orquestra la Verdad Shattuck Down Low, 8pm, \$5-10.

DANCE CLUBS

At the Top of the World Milk, 10pm-2am, \$5. Live hip-hop and weekly guest DJs.

CONTINUES ON PAGE 46,,

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DJS PRIMO, PINK PANZER & FRIENDS
SPINNING OLD SOUL
+ BACKROOM KARAOKE
DOORS 10:00
COVER - FREE BEFORE 11:00 \$5 AFTER

SUN. 10/22
JEWDRIER
THE HOLLOWPOINTS
THE KEGELS
DOORS 8:00 COVER \$6

MON. 10/23
THE MESSAROUND
DJ DEEZEL
SOUL/ROCK-STEADY/DANCE HALL
+ BACKROOM KARAOKE
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10/28 - LEISURE
10/31 - HIGHTOWER, THE BAR FEEDERS, RED FANG, EZZE TIGER

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— USA TODAY

OPENING WEEKEND!

OCT 20
F 8PM



OPENING NIGHT CONCERT

SONNY ROLLINS

Masonic Center

"[Rollins] seems immense, summoning the entire history of jazz, capable of blowing a hole through a wall." —*The New Yorker*

Opening-night excitement: The Festival roars into action with the immortal "Saxophone Colossus," hailed as "the most powerful presence in jazz today" (*Village Voice*). In the *Boston Globe's* words: "Any concert by Sonny Rollins stands as living history."

OCT 21
SA 2PM



BADI ASSAD, solo

Florence Gould Theatre, Legion of Honor

"A musician who is quite literally redefining the range and the extent of what a solo performer can do" —*Los Angeles Times*

Brazil's Badi Assad is a veritable one-woman band, accompanying her virtuoso acoustic guitar playing with lilting vocals and a thrilling arsenal of mouth- and body-percussion effects. She appears in the wake of a brand-new CD, *Wonderland*.

OCT 21
SA 8PM



JAMES COTTON BLUES BAND w/ HUBERT SUMLIN

Herbst Theatre

"We're talking about the blues, loud and fast and getting down dirty." —*NY Daily News*

Chicago blues legend Cotton boasts one of the most celebrated harmonica sounds of all time—a sound immortalized on Muddy Waters' "Got My Mojo Working" and a half-century of other hits. The great "Superharp" is joined by one of his most eminent collaborators, guitar ace and onetime Howlin' Wolf protégé Hubert Sumlin.

OCT 22
SU 11AM



"Swingin' on the Bay"

LAVAY SMITH & HER RED HOT SKILLET LICKERS; STEVE LUCKY & THE RHUMBA BUMS

SF Spirit Yacht, Pier 9

"[Lavay Smith is] a living testament to the jump-blues era." —*Jazziz*

Step aboard this luxurious yacht for scenic views, a sumptuous brunch, and swingin' sounds galore from SF's one-and-only "Queen of Swing," Lavay Smith, plus fellow swingers Steve Lucky and Co.

OCT 22
SU 7PM



MESHELL NDEGEOCELLO

Regency Center Grand Ballroom

"Mesmerizing. Raw. Haunting." —*Newsweek*

As *The New York Times* wrote of this restlessly eclectic singer and bass guitarist: "Meshell Ndegeocello likes all kinds of grooves: easy jazz vamps, thumb-popping funk, chunky hip-hop, slow-motion reggae. And she doesn't like to keep them apart." She appears with a sizzling ensemble including "Downtown" NYC guitarists Brandon Ross and Oren Bloedow.

OCT 26
TH 7:30PM



"The Rising Stars"

STEFAN HARRIS & BLACKOUT MIGUEL ZENÓN QUARTET

Herbst Theatre

Catch two of the hottest young band leaders in jazz today, both "#1 Rising Star" winners on their instruments in the 2006 *DownBeat* Critics Poll: vibes wizard Stefan Harris, fresh from the release of a new CD; and alto saxman and SFJAZZ Collective founding member Zenón.

OCT 27
F 8PM



CYRUS CHESTNUT/ RUSSELL MALONE QUARTET LIONEL LOUKE TRIO

Herbst Theatre

"The best jazz pianist of his generation." —*Time*, on Cyrus Chestnut

Chestnut co-leads his new quartet with versatile guitarist Malone. The double bill is rounded out by Louke, a native of Benin, Africa who makes "the guitar do things not thought possible" (BBC).

OCT 28
SA 8PM



ARTURO SANDOVAL

Herbst Theatre

"The most prodigious trumpeter of his generation." —*The Guardian* (UK)

Like his mentor "Diz," Grammy-winning trumpeter, Afro-Cuban jazz maestro, and Irakere co-founder Arturo Sandoval is both an improviser and entertainer par excellence. Expect the vibrant and unpredictable Sandoval to play piano, scat a jaw-dropping solo, and even pitch in on percussion.

OCT 29
SU 7PM



"The Music of Andrew Hill"

ANDREW HILL QUINTET

Herbst Theatre

"[Hill] creates exotic, darkly luminous aural landscapes." —*JazzTimes*

Storied pianist/composer Hill leads an international ensemble in the wake of an acclaimed CD, *Time Lines* —2006's "Album of the Year" in the *DownBeat* Critics Poll. Guitar innovator Cline and co. share their own take on Hill's riveting music.

NOV 2
TH 7:30PM



JOE ZAWINUL SYNDICATE

Palace of Fine Arts Theatre

"A hot contender for best world-jazz ensemble on the planet" —*The Guardian* (UK)

A veteran of Miles Davis' trailblazing electric ensembles and a co-founder of the seminal jazz-rock outfit *Weather Report* (which launched Zawinul's modern-day jazz standard, "Birdland"), Austrian keyboard dynamo Joe Zawinul returns to the Festival at the helm of his famed jazz-rock-world-music-and-beyond "Syndicate."

NOV 3
F 8PM



"Sangam"

CHARLES LLOYD w/ ZAKIR HUSSAIN & ERIC HARLAND

Palace of Fine Arts Theatre

"The new trio [is] totally condensed and alive, making the most of Mr. Lloyd's prized lyricism as well as of the two percussionists' melodic skills." —*The New York Times*

Jazz master Lloyd meets the beyond-borders percussive genius of tablaist Hussain and jazz trap-drummer Harland.

NOV 4
SA 8PM



ALICE COLTRANE QUARTET feat. RAVI COLTRANE w/ CHARLIE HADEN & ROY HAYNES

Masonic Center

"This could be the event of the festival." —*San Jose Mercury News*

In 1 of only 3 U.S. concerts—and the only West Coast show—keyboardist Coltrane leads an all-star quartet featuring son and saxman Ravi, Grammy-winning bass master Haden, and drum legend and N.E.A. Jazz Master Haynes.

NOV 10
F 8PM



"2006 SFJAZZ Beacon Award Concert"

MARY STALLINGS w/ MARCUS SHELBY ORCHESTRA feat. GERI ALLEN

Herbst Theatre

"Perhaps the best jazz singer alive today" —*The New York Times*

A veteran of the bands of Count Basie and Dizzy Gillespie, Bay Area-based singing luminary Mary Stallings is this year's *Beacon Award* recipient for her lifelong contributions to jazz in San Francisco.

MORE EVENTS

TU 10/17 • 12pm • Union Square

FREE performance

SFJAZZ ALL-STAR

HIGH SCHOOL ENSEMBLE

W 10/25 • 7:30pm • Herbst Theatre

THE HEATH BROTHERS

SA 10/28 • 2pm

Florence Gould Theatre, Legion of Honor

"SFJAZZ Members-Only Concert"

TOSHIKO AKIYOSHI, solo

SU 10/29 • 2pm

Florence Gould Theatre, Legion of Honor

PABLO ZIEGLER TRIO

W 11/1 • 8pm • Great American Music Hall

KAMIKAZE GROUND CREW

F 11/3 • 8pm & 10:30pm • Great American Music Hall

DR. LONNIE SMITH TRIO w/ FRED WESLEY

JAMES CARTER ORGAN TRIO

SA 11/4 • 2pm

Florence Gould Theatre, Legion of Honor

MYRA MCFORD QUINTET

11/4&5 MARISA MONTE—SOLD OUT

SU 11/5 • 7pm • Herbst Theatre

DJANGO REINHARDT FESTIVAL feat.

DORADO SCHMITT

W 11/8 • 8pm • Great American Music Hall

MONTCLAIR WOMEN'S BIG BAND

TH 11/9 • 7:30pm • Herbst Theatre

BETTY BOOP: TUNES & TOONS feat.

LAVAY SMITH & HER RED HOT SKILLET LICKERS

SA 11/11 • 2pm

Florence Gould Theatre, Legion of Honor

MIMI FOX TRIO

SA 11/11 • 8pm • Herbst Theatre

AHMAD JAMAL

SU 11/12 • 2PM

Florence Gould Theatre, Legion of Honor

ROSWELL RUDD & BADMA KHANDA,

THE MONGOLIAN BURYAT BAND

SU 11/12 • 7PM • Palace of Fine Arts

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SU 11/5 • 3PM • Herbst Theatre

DJANGO REINHARDT FESTIVAL

feat. DORADO SCHMITT

SU 11/12 • 3PM • Palace of Fine Arts

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Inside Jazz Free Pre-Concert Talks These 30-minute talks take place one hour before curtain from the stage. Free to ticket holders for the event to follow.

SFJAZZ

a nonprofit presenter of jazz and education programs

**WED/18
DANCE CLUBS**

CONT>>

Beauty Bar 10pm-2am, Free Hip-hop, R&B, and soul with rotating DJs
 Belly Dance Elements African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Belly dance lessons.
 La Bodega Babab. 10pm, \$3. Reggae and Afro-Cuban with DJs Walt Digz and Rick.
 Body Wet Wednesdays Luna Lounge, 1192 Folsom; www.lunaloungesf.org. 9:30pm. Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.
 Bondage A Go-Go Gias Kat. 9:30pm-2:30am, \$5-7. Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
 Le Boom Pink. 10pm-2am, \$5. With M3, Tasho, and Anthony.
 Cat's Corner Swing Club Savanna Jazz. 8pm, \$8. Swingin' jazz with special live guests Tin Cup Serenade.
 Club Bass Endup. 10-4am. Hip-Hop, R&B, Dancehall,

and Reggaeton.
 A Family Affair Sugar, 377 Hayes; 255-7144. 6pm-midnight, free. Old school hip-hop vs. futuristic funky house with DJs Matt and Trev.
 Fashionably Flawless 330 Ritch. 9pm-2am. A club for models, designers, and choreographers.
 Hump Day Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old school, and R&B.
 Indulgence Harry Denton's Starlight Room. 9pm-2am. '70s, disco, funk, and house with DJ Bruce.
 Levende Lounge 5pm-2am, free. With DJ Von.
 Low End Theory Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJs 4aM, Whooligan, and Keelay.
 Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
 Meeting Voda. 9pm-2am, free. Roots and deep house with rotating DJs.
 1002 Nights Underground SF. 10pm-2am, \$5. With Cheb i Sabbah.
 Our House is Your House Shine Dance Lounge, 1337 Mission; 252-1423. 9pm-2am, free. With Aaron Pope and guests.

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondl.
 Red Light Arrow. 10pm-2am. Electro and dark music.
 RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
 Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
 Satellite Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
 SF Barefoot Boogie City Dance Studios, 32 Otis; 820-1452. 8:30pm, \$7-10. A scent-, alcohol-, and smoke-free dance night.
 Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. A evening of decadent foods and wines.
 Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
 Sweet Thing Delirium. 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.
 Synchronize II Pirata, 2007 16th St; 626-2626. 9pm-2am, Free. Psych-trance with DJs Zul, Sentient and Ross.
 Transfer 198 Church; 861-7499. Soul, funk, rock,

and hip-hop.
 The Union of Poetry Writerz Guild El Rincon. 9pm-2am, \$3. DJs Beatnik, Edub, Thor, and Friends.
 Urban Haze Blupointe, 239 Kearny; 986-4450. 10pm, \$5. DJ Manny Black spins neo soul, reggae, ton, salsa, and R&B.
 Urban Heat Crossing the Bar, Pier 33; 593-0159. 10pm-2am, \$4. Old-school, urban hip-hop, soul, reggae, and R&B with DJs Elly, R-Rated, Freddy Fred, and E-Short.
 Vanity Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com. 9pm. House with DJs Eddy Santana and Dimitris Mykonos.
 Wabi Sabi EZ5, 682 Commercial; www.ez5bar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.
 Wink Butter. 9pm-2am, free. House and breaks with DJs Denise, Alain Octavo, Downpat, and Steven Kotik.
 Wish 1539 Folsom; 278-9474, www.wishsf.com. 10pm-2am, free. With DJs Canyon, Robynn, and guests.

**THURSDAY 19
ROCK/BLUES/HIP-HOP**

Boyskout, Head Like a Kite, Up the Empire Hemlock Tavern. 9:30pm, \$7.
 Tia Carroll Biscuits and Blues. 8pm, \$12.50.
 Crime in Choir, Tussle, Upsilon Acrux 12 Galaxies. 9pm, \$8.
 Decemberists, Lavender Diamond Warfield. 8pm, \$25. Also Fri/20.
 Rock and Roll with Nicole Johnny Foley's. 9pm. King Shabing Boom Boom Room. 9:30pm, \$5.
 Lords of Altamont, Black Furies, Corruptors, White Barons Annie's Social Club. 9pm, \$10. Benefit for Music Is Revolution.
 Otherside, Turn-Ons, Clean Prophets Make-Out Room. 9pm, \$7.
 Shitones Park Chalet, 1000 Great Highway; 386-8439. 9pm.
 "Stones Throw 10th Anniversary Party" with Madlib, Peanut Butter Wolf, J. Rocc, Percy P Mezzanine. 9pm, \$15. See Picks, page 32.
 Slowfinger, Solid Dollar, Meat Hole Bitches Parkside. 9pm.
 Soilwork, Darkest Hour, Mnemic, Threat Signal Pound-SF. 8:30pm, \$18.
 Suishou No Fune, Mammatus, Numinous Bottom of the Hill. 9pm, \$7.
 Scott Sullivan Independent. 8pm, \$6.
 Yo La Tengo, Chairs of Perception Fillmore. 8pm, \$25. Also Fri/20 and Sat/21.

BAY AREA

Danny Allen's High Diving Horses, Liz Pappademas, Courtney Fairchild Starry Plough. 9:30pm, \$5.
 Gypsy Soul Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$17.
 Carlos Olmeda, Supermice Larkspur Cafe Theatre, 500 Magnolia, Larkspur; www.larkspurcafe theatre.com. 8pm, \$12.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro. 8pm.
 Bossa Suave Mangarosa, 1548 Stockton; 956-3211. 9pm, free.
 Frank Chase, Charlie Hickox Trio Pier 23. 5pm, free.
 Eric Kutzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
 Dick Fregulia, Vince Gomez Washington Square Bar and Grill. 7pm.
 Betty Fu Seven Fifty Lounge, 750 Kearny; 433-6600. 7pm, free.
 Alan Hewitt Shanghai 1930. 7pm, free.
 Sasha Jacobsen Café Claude. 7:30pm, free.
 Jonathan Alford Trio Enrico's. 7pm.
 Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
 Mike Lipskin, Waldo Carter Moose's. 7pm.
 Martini Brothers Band Le Colonial, 20 Cosmo Place, SF; 931-3600. 7:30pm, free.
 Savanna Jazz Trio Savanna Jazz. 7pm, free.
 Stompy Jones Top of the Mark. 7:30pm.
 John Williams, John Etheridge Herbst Theatre, 401 Van Ness; 392-2545. 8pm, \$29-42. Also Sun/22.
 "Y2K6 Live Looping Festival" Luggage Store Gallery. 8pm, \$10.

BAY AREA

Earl Klugh Yoshi's. 8 and 10pm, \$22. Also Fri/20, Sat/21, and Sun/22.

FOLK/WORLD/COUNTRY

Chase Ireland's 32. 9pm.
 Damien Dempsey, Eoin Harrington Cafe du Nord. 9pm, \$10.
 Grizzly Peak Atlas Cafe. 8pm, free.
 Jesus Diaz y Su QBA Elbo Room. 10pm, \$8.
 Jueves Flamencos Peña Pachamama. 8pm, \$8.
 Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
 Nils Lofgren, Victor Krummenacher and Greg Lisher Swedish American Hall, 2170 Market; 861-5016. 8pm, \$20.

BAY AREA

BA-TU-KE Ashkenaz. 9pm, \$8-10.
 Manuel Morena and Quejerema! Anna's Jazz Island. 8pm, \$10.
 Chris Smith, Jesse DeNatale Freight and Salvage Coffee House. 8pm, \$21.50. Also Fri/20.
 Orquesta la Verdad Shattuck Down Low. 8pm, \$5-10.
 Samantha Tobey Beckett's. 9pm.

DANCE CLUBS

African Cocktail Babab. Soukous, makossa, dancehall, and zouk with DJ Elimbe.
 Arrow 6:30-10:15pm, free. "Techno Vampire Happy Hour," an erotic club featuring obscure music. 10pm-2am. "Let's Lazertag Sometime," electro, house, dancehall, drum 'n' bass, rock, acid, reggaeton, and booty jams.
 Beat Church Nickie's BBQ. 9pm, \$5. World fusion beats.

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12⁹⁸ CD

DJ JAZZY JEFF

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World famous DJ Jazzy Jeff presents his third and possibly strongest installment in this classic hip-hop compilation series, featuring a gang of forgotten favorites and timeless gems. Available 10/31! Limited edition 2-CD also available for 16.98!

14⁹⁸ CD

**FAT JON &
STYROFOAM**

The Same Channel

The Same Channel combines the onomatopoeic guitars of Styrofoam with Fat Jon's repetitive idiom and talent for laconic stories. The clicks 'n' cuts and production make clear that two well versed producers are at work.

13⁹⁸ CD

PRIMUS

Blame It On The Fish

Blame It On The Fish presents a surreal view of the band's triumphant return, including live performance footage, interview segments, candid behind the scene shots and intense visual imagery.

12⁹⁸ DVD

ERICK MORILLO

Subliminal Sessions 10

"Heavyweight vocal house anthems, downright dirty led grooves and tribal drummy beats all mixed up. There's something for everyone on here." — *Dancemuzik.com*

14⁹⁸ CD
3-CD SET

JOHN ROBINSON

The Leak Edition Vol. 2

The fundamentals of foundational Hip-Hop pulsate vibrantly through the veins of multi-dimensional artist, John Robinson. Listeners will be swept away by the soulfully rich tracks, stitched to Robinson's warm and melodic utterances.

10⁹⁸ CD

ANNUALS

Be He Me

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Beats and Boardgames Canvas Gallery. 7pm-midnight, free. Featuring board games, music, and drinks.
Beauty Bar 10pm-2am, free. Dance and electro with Bertie and Neela.
Beso Eight 10pm-2am, free. Hip-hop, R&B, and more.
Best of the '80s Club Hide 9pm-2am, free. '80s music.
BingoTopia Knockout. 7-10pm. With MC Miss Claire and DJ Rick E. Cheese.

Bread and Butter Knockout. 10pm-2am, free. DJs Mike Slice and Bobby London spin funk, soul, and hip-hop.

Built for Speed Delirium. 10pm-2am, free. With rotating DJs Fashion Hooker and Platform Whore. Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Cheeky Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. With Jayo, Melyss, J-Fi, Kevin Wardell, and guests.

Club Faith 715 Harrison, www.faithsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggz.

Le Colonial 721 Sutter; 931-3600. 10pm, free. Swing, Frank Sinatra, and big band music.

Compression Cellar, 685 Sutter; 441-5678. 10pm-2am, \$5. Hip hop, funk breaks, mash-ups, and drum and bass.

Cruise Liner Lingba Lounge. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Disco Scum El Rio. 9pm, free. Electro-disco and nu romantic death rock with DJs Scottish Andy and Obsolete Brandi.

EZS 682 Commercial; 362-9321. 6-9pm, free. "6 2 9," '80s, uptempo jams, and deep house breaks. 10pm-2am, free. "Bumpin'" with DJs Morse Code and Monte Carlo.

Fun 26 Mix 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.

Give Thankz Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sense, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.

The Goodness Vertigo, 1160 Polk; 674-1278. 10pm-2am, free. Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.

Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industries.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnik.

Junk The Stud 10pm-2am, \$3. DJs Zanne and Junkyard spin rock, funk, disco, '80s, hip-hop, and international grooves for queers and the people who love them.

Levende Lounge 5-10pm: with Drunken Monkey. 10pm: "Pacific Standard Time," with DJ Sake1 and guests.

Lindy Hop African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Swing dance lessons.

Luna Lounge 1192 Folsom; 626-6043, www.lunalounges.org. 6-10pm, free. "Inbox," House and trance with DJs Hoovie, Apot, and Achilles.

10pm, \$5-7: "Life Rhythm," downtempo, funk, and soul with Les Paul.

Lush Sugar, 377 Hayes; 255-7144. 6pm-midnight, free. DJ Native Intelligence goes Island style on y'all with Caribbean beats and tropical treats.

Misturade Dark Room, Club Six. 9pm-2am, \$5. Afro-Latin, Caribbean, and Brazilian music with DJ Vanka and guests.

Mosaic Bambuddha Lounge. 9pm-2am. House with rotating DJs.

Superfriends Milk. 9pm. With DJs Vin Sol, Kingmost, Swayzee and guests.

Nexus Endup. 10pm-4:30am. Trance, hard house, drum 'n' bass with underground DJs.

1984 Cat Club 9pm-3am, \$3-6. '80s, top 40, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

On the Run John Collins, 90 Natoma; 543-BARR, www.johncollins.com. 9pm, free.

Detention Element Lounge. 9pm. Electric DJ Cams spinning nothing but rock and hip-hop.

Polo's Blue Cube 34 Mason; 392-4833. 10pm-2am, \$7. With Cheb I Sabbah.

popscene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako. Live set by Mew.

Purple Haze Skylark. 9pm-2am, free. Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.

Real Raw Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. With DJ Pinullaz Sound.

Tender Transfer, 198 Church; 861-7499. 6-9pm, free. With DJ Irwin.

Throwback Voda. 10pm-2am, free. Funky stuff, Jamaican sounds, Afro-Latin soul, and hip-hop with Vinnie Esparza and DJ Funklor.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.

Transfer 198 Church; 861-7499. Psychedelic rock.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

What the Fuck is Juice? Butter. 9pm-2am, free. House, breaks, and remixes with Calvin Riley, Andrew Phelan, Lulu, Deron, and Mike Frugaletti.
White Diamonds Rickshaw Stop. 10pm, \$6. DJs Saratonin, Jenny Young, and Sysko bring you this "clusterfuck of glamour." Hosted by Nickie Bangles.
White Label Bar of Contemporary Art, 414 Jessie; 777-4278. 5pm-9pm, free. DJ TophOne and friends spin new, rare, and unreleased tracks.
XYZ Bar W San Francisco, 181 Third St; 817-7836. 6-9pm. Happy hour.

FRIDAY 20

ROCK/BLUES/HIP-HOP

Beirut, A Hawk and a Hacksaw Great American Music Hall. 8pm, \$15. SOLD OUT.
Cocktail Monkeys Johnny Foley's. 9pm.
Cookie Mongoloid, Texas Thieves, Kitten on the Keys, Love Songs Annie's Social Club. 10pm, \$7.
Scott Alcholoocaust's Birthday.
Cut Chemist, Lyrics Born, Pigeon John Independent.

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SATURDAY
 MAGIC MILK CRATES 9p
 DJ FFLOOD & GUESTS DEEP IN THE MIX FOR THEIR WEEKLY GENRE-SURFING EXTRAVAGANZA

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8pm, \$25. Also Sat/21. See Picks, page 32.
Decembrisists, Lavender Diamond Warfield. 8pm, \$25.
Detroit Cobras, King Khan and BBQ Show, Taylor Hollingsworth and the Spidereaters Bottom of the Hill. 10pm, \$15.
Doormats, Boast, Native Elements 330 Ritch. 8pm, \$10.
Double D's, Gentlemen Callers Parkside. 9pm, \$15.
Expendables, 880 South, Bag of Toys Slim's. 9pm, \$15.
Green Milk from the Planet Orange, Mall, Late Young Knockout. 9pm, \$8.
MUD, Cast of Thousands, Cervantes, Company Car Red Devil Lounge. 8pm, \$7.
Secret Machines Grand. 9pm, \$25.
Segue Pier 23. 9pm, \$7.
Shotgun Wedding Quintet, Counterproductive Elbo Room. 10pm, \$10.
Slim Cessna's Auto Club, Rykarda Parasol, ILL Gotten Gainz 12 Galaxies. 9pm, \$10. See Picks, page 32.
Time Flies, Greatest Hits, Snake Flower II Hemlock Tavern. 9:30pm, \$7.

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THU 10/19 BE A JUKEBOX HERO 9PM

FRI 10/20 DJ CADILLAC 10PM

SAT 10/21 URBANYETTI IS BACK! 10PM

TUE 10/24 ALCOHOLOCAUST PRESENTS
 DJ WHAT'S HIS F*CK & GUEST
 DJ JAKE FROM HIGHTOWER 9PM

WED 10/25 THE BUZZ W/ DJS RICKY
 RICKSHAW & TS 10PM

FRI 10/27 DJ SUBTEXT
 TROMER PILSNER SPECIAL! 10PM

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Village Green, Purrs Rickshaw Stop. 6:30pm, \$5.
Yo La Tengo, Whysall Lane Fillmore. 9pm, \$25. Also Sat/21.
Zoo Station Ireland's 32. 9pm.

BAY AREA
Adrienne Caffre Trieste, 2500 San Pablo, Berk; www.caffetriste.com. 8pm.
Blackberry Soup Beckett's. 9pm.
Grease Traps, Raw Deluxe Shattuck Down Low. 9pm, \$5.
Life Long Tragedy, Silence Kills the Revolution, Robot Eyes, Gunsmoke, Modern Eyes 924 Gilman. 8pm, \$7.
Melvin Seals and JGB, Grapefruit Ed Ashkenaz. 9:30pm, \$20.
Mirthkon, Upsilon Acrux, No Doctors, Weasel Walter Ensemble of Variable Size 21 Grand. 9pm, \$6.
Parallel 23 Jupiter. 8pm.
Pride and Joy Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$18.
Raw Deluxe, Grease Traps Shattuck Down Low. 10pm.
Tempest, Avalon Rising Starry Plough. 9:30pm, \$5.

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JAZZ/NEW MUSIC

Ana Maria Flechero Band Savanna Jazz. 7pm, \$5.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Lori Carsillo Café Claude. 7:30, free.
Charles Unger Experience with Valencia Les Joulins Jazz Bistro. 8pm.
Chuck Peterson Sextet Bird and Beckett Book, 2788 Diamond; 586-3733. 5:30pm, free.
Dave Parker Quintet Red Rock, 699 Chenery; 333-3030. 9pm, free.
Dick Conte Trio Shanghai 1930. 8pm, free.
Eric Kutzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Ken Fishler Washington Square Bar and Grill. 7pm.
Betty Fu Seven Fifty Lounge, 750 Kearny; 433-6600. 7pm, free.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
Darlene Langston Enrico's. 8pm.

CONTINUES ON PAGE 50 >>

The Edinburgh Castle

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Mary Ellen Strom & Ann Carlson, video still from *Bells*, 2006.

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DOORS 7 | SHOW 8 LIVE 105

GOMEZ
matte pond pa
RODRIGO Y GABRIELA
NEXT WEEK!
OCTOBER 25
DOORS 7 SHOW 8 KFOG 104.5-97.7

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**FRI/20
JAZZ/NEW MUSIC**

CONT.,

Michael McIntosh Rite Spot, 9pm, free.
D Sonny Rollins Nob Hill Masonic Center
 Auditorium, 1111 California; www.sjazz.org.
 8pm, \$25-85. See pick box.
 Lavy Smith Biscuits and Blues, 8 and 10pm, \$15.
 Steve Klawiter Trio Bistro Boudin, 160 Jefferson;
 928-1849, 6pm, free.
 Gini Wilson Moose's, 8pm.

BAY AREA

Earl Klugh Yoshi's, 8 and 10pm, \$26. Also Sat/21,
 and Sun/22.
 Linda Kosut, Max Perkoff Anna's Jazz Island, 8pm,
 \$12. "Songs of Oscar Brown Jr."
 Jacob Lindsay, Aram Shelton, Ava Mendoza,
 Benjamin Bracken Mama Buzz Cafe, 8pm, \$3-5.
 Ned Boynton Quintet Downtown, 9pm, free.

D Howard Wiley, Laurie Buenafe 1510 Eighth
 Performance Space, 1510 Eighth St, Oakl;
 www.transbaycalendar.org. 8pm, \$5.

FOLK/WORLD/COUNTRY

Glen Hansard, Doveman Cafe du Nord, 9pm, \$15.
 Damien Jurado, Rosie Thomas Swedish American
 Hall, 2170 Market; 861-5016, 8pm, \$13.
 Johnny Smith Beach Chalet, 1000 Great Highway;
 386-8439, 9pm.
 Kapakahi Park Chalet, 1000 Great Highway; 386-
 8439, 9pm.
 Live flamenco music Cafe Arguello, 2832 Mission;
 643-3160, 7pm.
 Steve Taylor-Ramirez, Robin Galante, Fiction Like
 Candy, Kristin Lagasse Red Vic Peace Center, 1665
 Haight; 864-1978, 7pm, \$3.
 Suzy Thompson, Evie Ladin, Allegra Yellin, Backyard
 Party Boys Plough and Stars, 9pm, \$6.

BAY AREA

Dexter Ardoin Eagles Hall, 2305 Alameda; (415)

285-6285, 9pm, \$15.

D Mariospeedwagon, Lemon Juju Nomad Cafe.
 7:30pm, free.
 Ojalá, Melanie de More La Peña Cultural Center, 8pm,
 \$17.
 Chris Smither, Jesse DeNatale Freight and Salvage
 Coffee House, 8pm, \$21.50

DANCE CLUBS

D African Select Baobab, 10pm, \$3. Zouk,
 Soukous, Decale Coupe, Mapuka, and Rai with
 DJs Marco and Nado.
 Afro Disco Canvas Gallery, 9pm-2am, \$10. World,
 house, dub, and acid-jazz.
 Aloha Fridays Café Flore, 2298 Market; 621-8579.
 5-10pm, free. Start your weekend off island style
 with cheap tropical drinks and DJ Justin Credible.
 An Bodhran 668 Haight; 431-4724, 10pm-2am,
 free. House, funk, and soul with DJ Seamie.
 Ballroom and Swing Dance Party Metronome Dance
 Center, 8pm, \$15; ballroom dance lesson followed by
 a dance party, 9pm, \$12; Metro swing party.

Bamboo Hut 479 Broadway; 989-8555, 9pm. With
 DJ Kirk.
 Beyond Ent Harry Denton's Rouge, 1500 Broadway;
 346-7683, 9:30pm-2am, \$15. Top 40 and house
 with DJs Andrew B and MajestiChris.
D Body Rock Nickie's BBQ, 9pm. Funk, hip-hop,
 rock, and more.
 Boy Candy Underground SF, 9pm-2am. A gay club
 with Ruben Mancias.
 Casa Madrone Lounge, 9pm, \$4. International music
 with DJ Papi Chocolate and guests.
 Cinemasque: A European Masquerade Canvas Gallery,
 9pm-2am. DJs Marcus, Playdoughboy, Tall Sasha, and
 Dima Dir bring it Euro style with tech-house and euro-
 dance. Dressing up and driving all-white an all-white
 Mercedes convertible are encouraged.
 Le Colonial 721 Sutter; 931-3600, 10pm-2am, \$5.
 R&B, jazz, blues, and downtempo.
D Cockblock Transfer, 198 Church; 861-7499.
 10pm-2am, \$5. DJs Nux, Campbell, and Zax
 spin deep, homolicious grooves.
 Desire Fluid Ultra Lounge, 662 Mission; 615-6888,

www.fluidsf.com, 10pm, \$10-15. Hip-hop, mash-
 ups, and rock with DJs Riz and Sizzahandz, Solomon,
 and Morse Code.
 Diggin Deep Sugar, 377 Hayes; 255-7144, 6pm-
 2am, free. Deep house with DJs Native Intelligence,
 Eric Sharp, Lachlan, and Ryan D.
 Don't Stop Amnesia, 10pm-2am, \$3. With DJs
 Hopper, Brother Pate, and special guests.
 Dragon Bar 473 Broadway; 834-9383, 8pm-2am,
 \$10, free before 10pm. House, hip-hop, Latin, jazz,
 and classic dance mixes with Ean Golden.
 Drinks On Us Club LaMia, 3910 Geary; (925) 565-
 5594, 9pm-2am. Hip-hop, R&B, and reggae with DJ
 Mind Motion, Rum, and S1.
 Fag Fridays Endup, 10pm-6am, \$8. With residents
 Rolo, David Harness, and Pete Avila, Neon Leon, and
 weekly guests.

D Flashback Cellar, 685 Sutter; 441-5678, 10pm-
 2am, \$10. '80s and hip-hop with DJs Scott Fox,
 MCD, and Derrick D.
 Foundry Club Hide, 9pm-2am, free. Industrial, EBM,

CONTINUES ON PAGE 54

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Everything Gone Green
Earl Greyhound (from NYC)

FRIDAY, 10/20 - 9 PM \$7
THE DISCONNECT
Fringe
All One Thing

SATURDAY, 10/21 - 9 PM \$8 - TIX @ TICKETWEB.COM
THE JOGGERS
Oxford Collapse
Boy In The Bubble
Memoir

SUNDAY, 10/22 9 PM \$6
THE CHOP
Touch Committee
So Stark

MONDAY, 10/23 - SIGN UP @ 7:30 PM - FREE
 BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 10/24 - ROCKTOBER SHOWCASE
 BENEFITTING AMP3.ORG - 9 PM \$8
THE MONOPHONICS
Mr. Cello Man
Kristy Whitford

WEDNESDAY, 10/25 - 9 PM \$7
ALICE PEACOCK
Dolly Rucker
+special guest

THURSDAY, 10/26 - 9 PM \$6
PALACE FAMILY STEAKHOUSE
The Slow Poisoner
Prüstar
Warren Teagarden

FRIDAY, 10/27 - 9 PM \$7
PEBBLE THEORY
The Red Thread
Jay Traner
Jessica Gibson

SATURDAY, 10/28 - HALLOWEEN WITH RECKLESS KELLY
 9 PM \$12 - ADVANCE TIX @ TICKETWEB.COM
RECKLESS KELLY
+special guest

SUNDAY, 10/29 - 9 PM \$6
CHINATOWN BAKERIES
Whitman
The Aum Rifle

MONDAY, 10/30 - SIGN UP @ 7:30 PM - FREE
 BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

WEDNESDAY, 11/1 - 9 PM \$10 - TIX @ TICKETWEB.COM
MAKE BELIEVE
Ecstatic Sunshine
Giraffes? Giraffes!

THURSDAY, 11/2 - 9 PM \$7
NINE POUND SHADOW
The Welcome Matt
King of Tonga

FRIDAY, 11/3 - 9 PM \$10 - TIX @ TICKETWEB.COM
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FRIDAY OCTOBER 20TH
 BLUFIZZ AND DJ MR. E PRESENT
I LOVE
THE 80'S
 WITH SPECIAL GUESTS
DJ APOLLO (TRIPLE THREAT)
DJ CHAN CHAN
 (BEAUTY BAR SF)
DJ MR. E (DAJOINT/PAPALOTE'S)
 HOSTED BY FRAN BOOGIE

SATURDAY OCTOBER 21ST
 SUPERFRIENDS PROUDLY PRESENTS
DJ KINGMOST'S
MAXIMUM JOY
 CD RELEASE PARTY
 WITH SPECIAL GUEST
DJ NEIL ARMSTRONG
 (5TH PLATOON NYC)
DJ MORSECODE
 (SUPERFRIENDS)
 HIP HOP & SMOOTHED
 OUT CLUB BANGERS ALL NIGHT

TUESDAY OCTOBER 24TH
 THE JAH WARRIOR SHELTER HI FI
BLESS UP

WITH **DJs JAH YZER,**
IVIER & IRIE DOLE
 DANCEHALL REGGAE RIDDIMS

AND COMING NEXT WEEK
 MUSIC MATTERS WITH DJ MR. SUPREME,
 DJ SELECT AND HAPPY HOUR W/CARLITO
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*Wed 10/18
 9PM
BEERS & BROS
 PRESENTS:
BLOCKHEAD
VIDEO NIGHT!

*Thu 10/19
 9PM
SLOWFINGER
SOLID DOLLAR
MEAT HOLE BITCHES

*Fri 10/20
 5PM
ABSOLUTE MUSIC
 PRESENTS:
FREE HAPPY HOUR W/
UZI TATTOO
POLLY PUREBRED
K-9

9PM
THE DOUBLE D'S
THEE GENTLEMAN
CALLERS

*Sat 10/21
 9PM
THE SHITKICKERS
OCTOBER ALLIED
 (CD RELEASE)
THE BOWELTONES

*Sun 10/22
 5PM
FREE-ALL AGES
TWANG SUNDAY:
MIKE STEED BAND
JACK KLATT

*Mon 10/23
 9PM
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FRIDAY, 10/20/06
True-Skool presents
Jah Warrior Shelter
 along with your host
 Ren the Vinyl Archaeologist
 dancehall, reggae, hiphop
 10p-2a | \$5 b4 10p, \$10 after

SATURDAY, 10/21/06
VISIONSHOCK SF
 Top 40 Hiphop
 10p-2a | \$20

UPCOMING EVENTS
 Halloween Weekend
 10/27: Bump-in-it
 10/31: Nightmare on Fulton St.
 w/ Booze Bajou

HEADS-UP
 November Jump-offs:
 Every Tuesday: Brown tempo
 11/10: LRG Fashion Show
 11/17: DJ Vadim
 11/24: DJ Marky

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Thursday, October 19 10pm \$8

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JESUS DIAZ Y SU QBA
PLUS DJ WALT DIGZ

Friday, October 20 10pm \$8/\$10

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(SATURDAY NIGHT ROCKERS/KUSF)

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LIVE & LOCAL
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FEATURING

KAURA

MORSE

FORM & FATE (CD Release)

Tuesday, October 24 9pm \$7

SANTO DIABO

PLUS DL FELINA

Wednesday, October 25 9pm \$7

THE NADAS (Iowa)
PLUS KIFF

Upcoming

THU 10/26 TUMBAO ALL STARS

FRI 10/27 SAMBA DA CD RELEASE

SAT 10/28 CORAZON

SUN 10/29 FLORIAN SEYBERTH

(BOOZOO BAJOU /IK7)

TUE 10/31 METALWEEN: LUDICRA/
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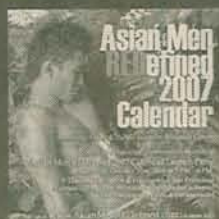
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2pm - 6pm
at the Endup

10.19.06. MINX featuring UNEAQ,
LadyHouse Monty Luke. 10p - 4a

10.20.06. Fag Fridays. 10p - 6a

10.21.06. Ascension. 6a - 1p
Vince & Jim Hopkins

10.21.06. Substance. 10p - 5a
Damon - Donimo and
Special DJ Skip

10.22.06. T-Dance. 5a - 8p.
Vince - Adrian - Nikola Baytala - Nikita
DJ Hawthorne

10.22.06. Super Soul Sundayz.
8p - 4a David Harnes & Patrick Wilson

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WED OCT 18th doors 7:30 \$12

Billabong presents Absinthe Films' Premiere
SPHERE OF INFLUENCE
featuring MORE
live performance by SCOTT SULLIVAN
THU OCT 19th doors 7:30 \$6

**LYRICS BORN
CUT CHEMIST**
PIGEON JOHN
FRI OCT 20 & SAT OCT 21 doors 8:30 \$25

Rodrigo y Gabriela
MON OCT 24th doors 7:30 \$20

SUNSET PROMOTIONS PRESENTS
Rebirth Brass Band
APHRODESIA 10.26
JAMES HENRY & THE COCO JUNGLO BAND 10.27
THU OCT 26 & FRI OCT 27th doors 8:30 \$20

WED 10.25/ DOORS 8:30PM/ \$13 ADV • \$15 DOOR
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**RAQ
BLVD**

SAT 10.28/ DOORS 8:30PM/ \$25 ADV • \$35 DOOR • \$60 VIP

BRAZILLIAN HALLOWEEN BALL

BAT MAKUMBA

DJ KBLO • DJ ELLEN • DJ RUEBENS

SUN 10.29/ DOORS 7:30PM/ \$15

BOB SCHNEIDER

ARI HEST

TUE 10.31/ DOORS 8:30PM/ \$12 ADV • \$14 DOOR

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STINKY RICKY (AIR GUITAR FINALIST)

WED 11.1/ DOORS 8:30PM/ \$15

JOHN BROWN'S BODY

GO JIMMY GO

WED 11.1/ DOORS 8:30PM/ \$17

JOHN POPPER PROJECT

FEAT. DJ LOGIC

TREVOR HALL

FRI 11.3/ DOORS 8:30PM/ \$15

MOUSE ON MARS

BIRDY NAM NAM

LITHOPS

SAT 11.4/ DOORS 8:30PM/ \$25

GIN BLOSSOMS

PAT MCGEE

VICTORIA GEORGE

SUN 11.5 & MON 11.6/ DOORS 8:30PM/ \$25

LEE "SCRATCH" PERRY

DUB IS A WEAPON

FRI 11.10/ DOORS 8:30PM/ \$20

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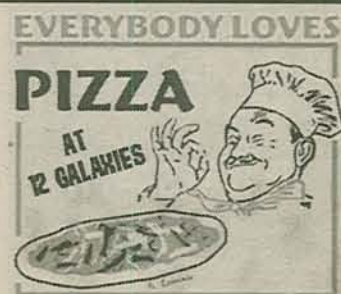
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- Thu. 10/19 9PM** CRIME IN CHOIR CD RELEASE - TUSSELE - UPSILON CRUX. **\$8**
- Fri. 10/20 9PM** SLIM CESSNA'S AUTO CLUB - RYKARDA PARASOL - ILL GOTTEN GAINZ. **\$10**
- Sat. 10/21 9PM** IN BED WITH FAIRY BUTCH. **\$10** sliding scale
- Sun. 10/22 9PM** THE MOORE BROTHERS (DUO) - PAULA FRAZER (TARNATION) WITH PATRICK MAIN (ORANGER). **\$8**
- Mon. 10/23 7PM** BODOG BATTLE OF THE BANDS - 5 SECOND RULE - AEDOSE - BLACK OF MIND - BLYND CURVE - CONCRETE RITUAL - FALL CITY PHANTOM - OVERIDE - THE KIMBERLY TRIP - THE PRESS. **\$15**
- Tues. 10/24 9PM** HONKY (FEATURING JEFF PINKUS OF THE BUTTHOLE SURFERS) - THE NAYSAYERS - RIDE THE BLINDS. **\$8**
- Wed. 10/25 9PM** FALCOR AND FRIENDS PRESENTS: A PRE HALLOW'S DREAM FEATURING THE DAN LEBOWITZ GROUP AND VERY SPECIAL GUESTS PERPETUAL GROOVE. **\$15**
- Sun. 10/29 3PM** 12 GALAXIES CHILDREN'S SERIES PRESENTS: JAMBAND HALLOWEEN BASH - CHARITY KAHN AND THE JAMBAND. **\$10** adults \$5 kids
- Sun. 10/29 9PM** WE ARE INVISIBLE - HOT MUTE. **\$10**
- Tues. 10/31 9PM** SCARY HALLOWEEN BASH WITH EXTRA ACTION MARCHING BAND - LIVE HUMAN - SOUR MASH HUG BAND. **\$10**
- Wed. 11/1 9PM** THE ASK DR. HAL SHOW - AN INTERACTIVE INTELLECTUAL SALON IN WHICH YOU, THE AUDIENCE, HAVE THE OPPORTUNITY TO CONSULT THE OMNISCIANT DR. HAL ROBINS. **\$7**

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doors 8:30pm • \$5 adv / \$7 door

saturday october 21st



w/ djs JACQUES, GUACAMOLE, DMS ONE
IRIE DOLE, REBS, and LIONIZE
+ special guest HUMAN NOISE
doors 9pm • \$5 adv / \$10 doors

wednesday october 25th



doors 8pm • \$5 adv / \$8 door

thursday october 26th "LOUNGE OF THE LIVING DEAD"



doors 8pm • tickets \$12.00

friday october 27th



jamestowne • shannon curtis
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AND COMING SOON

- 10/28 - POP ROCKS
10/31 - 'SPINAL TAP' TRIBUTE SHOW
11/02 - TAPE
11/03 - ZEPPEARELLA
11/04 - MUNKAFUST (REUNION)
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HANK IV

Not to be confused with the similarly monikered Hank Williams offspring, HANK IV is a primitive bombastic SF rock combo featuring former members of Icky Boyfriends, Roofies, Resineators, Coup de Grace, Mr & Mrs & Mr Evil, Leather Uppers, El Camino Cha-Cha Orchestra and BumKon. Recorded by Eli Crews in Oakland and mixed by Tim Green at Louder. For fans of Volcano Suns, Country Teasers, Thomas Jefferson Slave Apartments, The Fall and Crime!

THURSDAY • OCTOBER 26 • 6PM

RODRIGO Y GABRIELA

Rodrigo y Gabriela have reinvented the rules for acoustic guitar. They have reshaped its landscape using lightning speed, dynamic range and irresistible rhythmic invention. With the release of *Rodrigo y Gabriela*, they are satisfied that they have managed to finally capture the raw excitement and energy of their live shows.

FRIDAY • OCTOBER 27 • 7:30PM

SPOOKTACULAR COSTUME CONTEST & HORRIBLE DJ SET!

Both Bay Area Amoeba's will host the greatest costume contests in the Bay Area! Dress to kill and be at Amoeba Berkeley or SF by 7:30 PM for your chance to win prizes to die for! Halloween Jams from 6-9 PM with DJ Groove Ghoul in Berkeley and DJ's Shallow Grave & Dielon in SF!

MONDAY • OCTOBER 30 • 7:30PM

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SHORTKUT, UNI-T, COMMON SENSE,
DADDY ROLO, & HENROC

SF'S TOP DANCEHALL, CLUB NIGHT
- BAY GUARDIAN 2005

9-2 | FREE BEFORE 11, \$5 AFTER

SATURDAY, OCT. 21

DEECEE'S SOUL SHAKEDOWN
PRESENTS:

ENTER THE DANCEHALL

ROOM 1:
DANCEHALL, REGGAE, REMIXES
DASH EYE & UNITE
I-IVIER
UNI-T
DADDY ROLO
MENDOJA

ROOM 2:
HIP-HOP, SOUL, CLUB CLASSICS
B.CAUSE
CHICKEN SKRATCH
DNZ

10-3 | \$5 BEFORE 10:30PM

MONDAY OCT. 23

JAH LOVE UNIVERSAL
SOUNDS PRESENTS

CLUB DREAD

"THE LIVING MAN TOUR"
FEAT. AMIJA BARAKA &
THE LIVING MAN BAND
PLUS DJ RAS RICAN

9-2 | \$10

FRIDAY, OCT. 20

THE LEAGUE OF PISSED OFF VOTERS
PRESENTS THE SECOND ANNUAL:

FOUNDATION

A NIGHT OF HIP HOP, REGGAE & AC-
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FEATURING THE LOCAL1200
SAKE1, WILLIE MAZE, TIM D
SPINNING THE WICKEDEST
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DJ PHATRIC FROM NATIVE GUNS.

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OCT. 27
**BATTLE OF
ALTER EGOS**
SF MC BATTLE #7

OCT. 28
**DHAMAAL
HALLOWEEN**

OCT. 29
**THE ELM ST.
MURDERS**

NOV. 9
**GIVE THANKZ
3 YR ANNIV.**

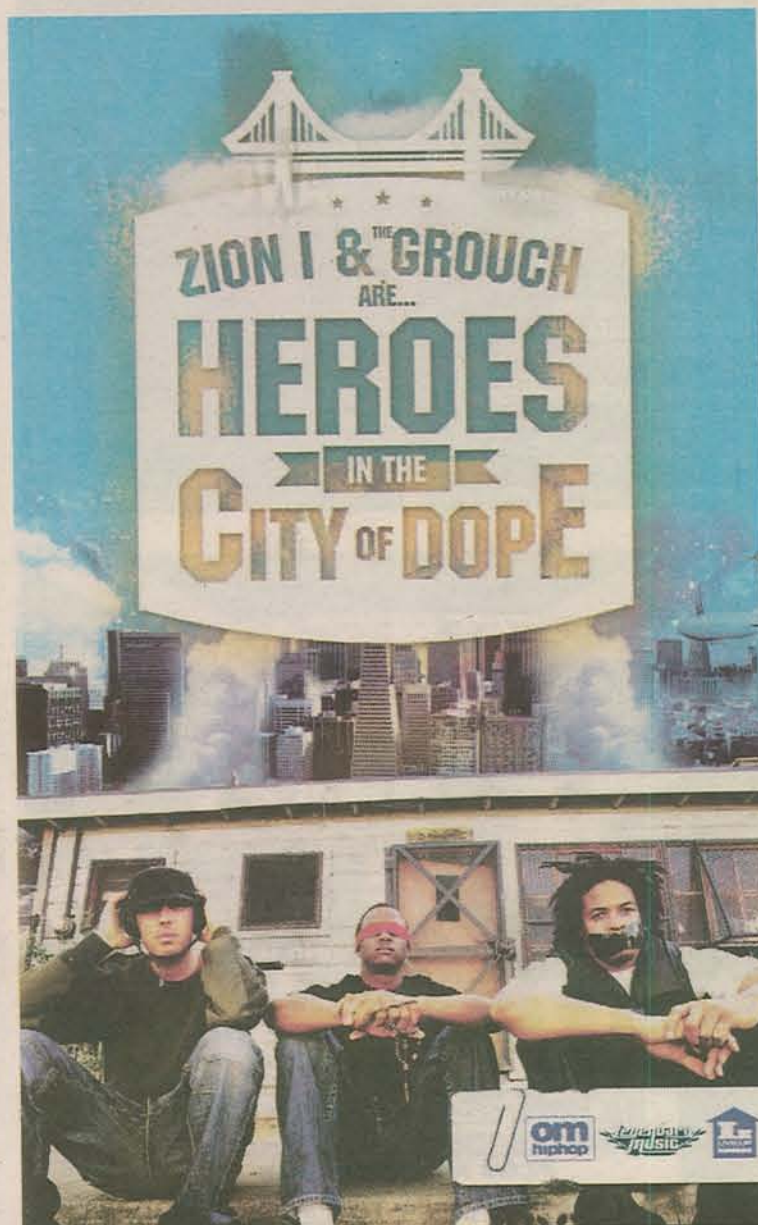
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DIRECT FROM SAN DIEGO TRIBE OF KINGS featuring

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I-VIER

JAH WARRIOR SHELTER HIFI

LONESTAR SOUND featuring

**UNI-T
DADDY ROLO
MENDOJA**

ROOM 2: HIP-HOP, SOUL, CLUB CLASSICS

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Devo after-party
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Saturday October 28th
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Late Show
11pm
\$12 adv tickets
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Tuesday October 31
with Girl Band,
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Bottom of the Hill
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9pm, \$10



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BAY GUARDIAN 2005



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PLUS ROTATING DJS

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DJ DOOGIE - COMMON SENSE**

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DJ HENROC & DJ MADISON

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MUSIC

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goth, darkwave, noise, and more with DJ Caine and DJ Whorfin.

Freaky Fridays EZ5 682 Commercial; 362-9321. 6-10pm, free. Old-school, nu-skoool, and more.

Grime City Anú, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. UK garage and dub house with the B.I.G. DJ Collective.

Harry Denton's Starlight Room Midnight. \$5. With DJ Sammi.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

House Broken Luna Lounge, 1192 Folsom; 626-6043. www.elevateevents.com. 10pm-3am, \$5-10.

Breaks, 2-step, dub, ragga, Latin, hip-hop, and more. House of Ill Repute Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Underground excess from Europe.

House of Voodoo Il Pirata, 2007 16th St; www.houseofvoodoo.com. 9pm; \$3-5. DJs

Voodoo, Purgatory, Mystchief, and Rayne get you giggling and smiling with happytime fun tunes and gothic sing-alongs.

Latin Bay Area Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop,

Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levende Lounge 6-10pm: with live performance by Acoustic Sneaky. 10pm: "Fabulous!" with Chad

Mitchell, Uncle Larry, and Tal M. Klein.

Lingba Lounge 9pm-2am, free. Latin house.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am.

With rotating DJs.

Master Blaster Delirium. 10pm. Punk rock.

Mighty Breaks Mighty. 10pm-4am, \$5-10. Nu-breaks

Mood Swing Eastside West, 3154 Fillmore; 885-4000.

9pm, free. Rare grooves, Latin funk, soul, reggae, and

hip-hop with DJs J. Diamond, Precise, and guests.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. With

Chris Harnett.

Nickel Bag of Funk Make-Out Room. 10pm, \$5.

Classic funk, funky world beats, and old school

hip-hop with DJ Jimmy Love.

Night and Day Voda. 10pm-2am, free. Soulful

sounds and vibes with DJs Black and Decca.

Our Latin Thing Jelly's. 10pm, \$10. Live salsa.

Outlaw Fridays Nickie's BBQ. 10pm-2am, \$5. Hip-hop,

rock, '80s, and new wave with Swayzee and Destro.

Quench Fridays Club Q, 61 Golden Gate;

www.freepartysf.com. 9pm. With various resident

DJs spinning music in three rooms.

Remedy Ruby Skye. 9pm-4am, \$15. With various

guest DJs.

Rewind Element Lounge. 9pm-2am. With Steve

Masters and Brian Raffi.

Scenic Jive BOCA Bar of Contemporary Art.

414 Jessie; 756-8890. Downtempo, jazz, funk,

disco, boogie, Afro, Latin, breaks, and house with

DJs Rueben and Romanowski.

Shadowplay Stud. 9pm-3am, \$5. Indie, new wave,

electro, and disco punk with DJ Donimo.

Sublounge 9pm-2am, \$5. With Inneractive Crew and

friends.

Suite One80ne 9pm-4am, \$20. With DJs.

Synthpopsene Mezzanine. 9pm, \$12. Whitey,

Headman/Manhead, Rory Phillips, and Omar get

your booty moving, with an opening DJ set by Ryan

Poulsen.

3 Degrees Foundation Pink. 10pm, \$10. Rotating

DJs Felix, Manna, and Julius.

Transfer 198 Church; 861-7499. True hip-hop, soul,

salsa, and world beat.

Unwind Yourself El Rio. 9pm-2am, Free. DJ

Hachi-Ichi-Go-go!! spins 1960s and '70s funk,

soul, R&B, Afrobeat and the dub, hip-hop and neo-

funk inspired by it.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

X 715 Harrison; www.sfcclubs.com. 9:30pm-2:30am.

House with DJ Paolo.

XYZ Bar W San Francisco, 181 Third St; 817-7836.

6-9pm. Happy hour.

SATURDAY 21

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm.

Born Dead, Monster Squad, Attack Disarm Takeover,

Bad Reaction El Rio. 10pm, \$7.

Cafe R&B Biscuits and Blues. 8 and 10pm, \$15.

Cut Chemist, Lyrics Born, Pigeon John

Independent. 8pm, \$25. See Picks, page 32.

Glider, Brad Wolfe and the Moon, Wish Inflicted Cafe

du Nord. 9pm, \$8.

Great American Taxi with Vince Herman, Flying Other

Brothers Great American Music Hall. 9pm, \$14.

"Great Balls of Fire" with Lollipop Guild, Vocal

Minority, del Castro Theatre Rhinoceros, 2926

16th St; 865-ARTS. 7pm, \$30-40. Also Sun/22.

Howling Hex with Neil Hagerty, Sic Alps

Hemlock Tavern. 9:30pm, \$10.

James Cotton Blues Band, Hubert Sumlin Herbst

Theatre. 401 Van Ness; www.sjazz.org. 8pm, \$25-58.
 Joggers, Oxford Collapse, Boy in the Bubble, Memoir
 Hotel Utah Saloon. 9pm.
 Mixers Costello's Four Deuces, 2319 Taraval; 566-
 9122. 9:30pm, free.
 October Allied, Dover, Shitkickers, Boweltones
 Parkside. 8pm.
 Or the Whale, Dreamboat Where Are You Knockout.
 9pm, \$5.
 Ronkat Spearman Katdelic Revival Boom Boom
 Room. 9:30pm, \$10.
 Slightly Stoopid, Pepper, Warsaw Warfield. 8pm, \$25.
 Two Gallants, Trainwreck Riders, Langhorne
 Slim Bottom of the Hill. 9pm, \$14. Also Sun/22.
 Useless Desires, Pork Chop Express Ireland's 32. 9pm.
 Uzi Tattoo, Polypured, K-9 Parkside. 5pm.
 Xzibit, San Quinn Slim's. 9pm, \$18.
 Yo La Tengo, Why? Fillmore. 9pm, \$25.

BAY AREA

Amocorps, Smogtown, Reagan SS, Rock 'n' Roll
 Adventure Kids, Parasites Go! 924 Gilman.
 8pm, \$6.
 Blind Willies Prime Cafe, 1918 Park, Oak; (510) 251-
 1453. 8:30pm.
 "Bridge School Benefit" with Neil Young, Pearl
 Jam, Dave Matthews Band, Brian Wilson, Foo
 Fighters, Trent Reznor, Death Cab for Cutie, Gillian
 Welch, Devendra Banhart Shoreline Amphitheatre,
 One Amphitheatre Pkwy, Mountain View; (415) 421-
 TIXS. 4pm, \$39.50-150. Also Sun/22.
 Grand 58, Howdy, Seconds on End Starry Plough.
 9:30pm, \$5.
 Little Charlie and the Nightcats, South City Blues
 Band Little Fox, 2209 Broadway, Redwood City;
 (650) 369-4119. 8pm, \$15.
 Living Remix Uptown. 9pm.
 Rock and Roll with Nicole Beckett's. 9pm.

JAZZ/NEW MUSIC

Aqua Velvets Park Chalet, 1000 Great Highway;
 386-9439. 8:30pm.
 Don Asher, Walter Carter Moose's. 8pm.
 Badi Assad Florence Gould Theatre, Legion of
 Honor, 100 Legion of Honor Drive;
 www.sjazz.org. 2pm, \$30.
 Bill "Doc" Webster Band/Jazz Nostalgia Les Joulins.
 Jazz Bistro. 8pm.
 Macy Blackman Washington Square Bar and Grill. 7pm.
 Black Market Jazz Orchestra Top of the Mark. 9pm-
 1am, \$10.
 Eric Kutzrock Trio Ana Mandara, Ghirardelli Square,
 891 Beach; 771-6800. 8pm, free.
 Betty On Seven Fifty Lounge, 750 Kearny; 433-6600.
 8pm, free.
 Hyler Jones Proteges Shanghai 1930. 8pm, free.
 Paul Kimura Bistro Clement, 127 Clement; 387-6966.
 6pm, free.
 Albert Ortega, Coelacanth, 26 Playspace Gallery,
 1111 Eighth St; www.cca.edu/academics/graduate/
 gradgallery.php. 8pm.
 Reuben Manness Rite Spot. 9pm, free.
 North Beach Allstars Enrico's. 8pm.
 Billy Philadelphia One Market Restaurant, One
 Market; 777-5577. 6pm.
 Savanna Jazz Trio Savanna Jazz. 7pm, free.
 Steve Klaviter Trio Bistro Boudin, 160 Jefferson;
 928-1849. 6pm, free.
 Terence Brewer Trio Café Claude. 7:30, free.

BAY AREA

Caroline Chung Jazz Trio Albatross Pub. 9:30pm, \$3.
 David Jeffrey's Fourtet with Kasey Knudsen
 Jupiter. 8pm.
 Robin Gregory, Bill "Jazz Professor" Bell Anna's Jazz
 Island. 8pm, \$10.
 Earl Klugh Yoshi's. 8 and 10pm, \$26. Also Sun/22.
 Pete Yellin Trio Downtown. 9pm, free.
 Rebeca Mauleon Quartet Jazzschool. 8pm, \$18.

FOLK/WORLD/COUNTRY

Afrobeat Down Elbo Room. 10pm, \$12.
 "Breakfast with Enzo" Bernal Heights
 Neighborhood Center, 515 Cortland; 206-2140.
 10am, \$3.
 Live flamenco music Cafe Arguello, 2832 Mission;
 643-3160. 7pm.
 Dan Milner, Bob Conroy Onboard the Balcutha, Hyde
 St Pier; 561-7000. 8pm, \$14.
 Open mic Red Vic Peace Center, 1665 Haight; 864-
 1978. 8:30pm, free.
 Rootstock, Heartful Roots Pier 23. 10pm, \$7.
 Saw Doctors, Noelle McDonnell Bimbo's 365 Club.
 9pm, \$25.

BAY AREA

Cascada de Flores La Peña Cultural Center. 7:30pm,
 \$12.
 Kotoja Ashkenaz. 9:30pm, \$13-15.
 Rafael Marquez La Peña Cultural Center. 10:30am,
 \$3-4.
 Diamond Moodie, Jamie Jenkins Nomad Cafe.
 7:30pm, free.
 Mark Twang, Suzanne Fox Spud's Pizza, 3290
 Alcatraz, Berk; (510) 597-0795. 8pm, \$7-10.
 April Verch Freight and Salvage Coffee House. 8pm,
 \$19.50.
 Wake the Dead Larkspur Cafe Theatre, 500
 Magnolia, Larkspur; www.larkspurcafe theatre.com.

8pm, \$18.

DANCE CLUBS

Alternative Cellar, 685 Sutter; 441-5678. 10pm-
 2am, \$15. Hip-hop and dance with rotating DJs.
 Annie's Social Club 10pm-2am, \$5. DJs Primo, Pink
 Panzer, and friends spin Northern and lost soul 45's.
 Avery Island Jack's Club, 2545 24th St; 641-5371.
 10pm, free. A dance party with DJ Jamie Jams and
 dollar drinks.
 Bamboo Hut 479 Broadway; 989-8555. 10pm. With
 DJ Scotty.
 Paris-Dakar Celebration Baobab 10pm, \$3. African
 and French hip-hop with DJ Sogui and Edibe.
 Better Days Pink. 10pm-2am, \$10-15. With Franky
 Boissy.

Browntempo Tunnel Top. 10pm-2am, free.
 Afrodiscobeat, Latin funk, and electropop
 with Rueben, Romanowski, and friends.
 Cafe Cocomo 9pm, \$15. With live band and DJ.
 Cake Factory 525, 525 Harrison; 339-8686.
 www.sfclubs.com. Reggaeton, hip-hop, and salsa.
 City Nights 9:30pm-2:30am. Hip-hop and club hits.
 Digital Voda. 10pm-2am. Underground house and
 electro with DJs Ryme and Kevin Spicy.
 Dirty Stud. 10pm-4am, \$5. A gay dance club featur-
 ing house music with DJs Sam Labelle and Lewis.
 Doghouse ODC Dance Commons, 351 Shotwell;
 www.doghouseswing.com. 9pm-12:30am, \$10-18.
 Swing dancing.
 Element Saturdays Element Lounge. 9pm-3am, \$10.
 Hip-hop, mash-ups, rock, and funk with rotating DJs.
 Elevate Roe/Prive, 651 Howard; 979-3031.
 www.sebastienentertainment.com. 9:30pm-3am.
 Hip-hop, rock, club classics, house, global grooves,
 and more.

Endup 6am-1pm: "Ascension," with DJs Vince,
 Adrian, Jim Hopkins, and Tracy. 10pm-Open all
 night: "Substance," '80s music with Damon, Skip,
 and Domino.

Enter the Dancehall Club Six. 9pm, \$5. Reggae,
 dancehall, and remixes.

The Factory Factory 525, 525 Harrison; 339-8686,
 www.sfclubs.com. 9:30pm-3:30am, \$5-15. Hip-hop,
 house, and more.

Fit Anu, 43 Sixth St; 543-3505, www.anu-bar.com.
 10pm-2am, free. House breaks.

Fluid Saturdays Fluid Ultra Lounge, 662 Mission;
 615-6888, www.fluidsf.com. 9pm. Hip-hop, mash-
 ups, and rock with DJ Scotty Boy.

Frisco Disco Arrow. 10pm-2am.
 Grand Master Pat Butter. 9pm-2am, \$2. Rock, mash-
 up, '80s hip-hop, and house with DJ Pat.

Harry Denton's Starlight Room 8:30pm, \$15. With
 DJ Dave Gillis and various dance bands.

Hellatight! Amnesia. 9pm-2am. DJs Vinnie
 Esparza and Asti Spumanti spin '80s, hip-hop,
 and electro.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk;
 www.auntcharlieslounge.com. 10pm-2am, free. With
 host Gina La Divina.

House in the Jungle Lingba Lounge. 9pm-2am,
 free. Deep house with DJ Heather and friends.

I Love Wet Panties Delirium. 10pm. With DJs Jenny
 and Jules.

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com.
 9pm, \$5. With residents Alland Byallo, Sammy D,
 Craig Kuna, and guests.

Levende Lounge 6-10pm: with Eric Lacy. 10pm: with
 Ben Doren, the Diggler, and guest DJs.

Lift DNA Lounge. 10pm-3am, \$20. Hip-hop and
 mainstream beats with Kevin Wong.

Live at the BBQ Nickie's BBQ. 9pm. Hip-hop, midtem-
 po, and more with B Dub, Efreem, Devlin, and Aron.

Local Love 1015 Folsom. 10pm-7am, \$10 before
 11pm. Local luminaries like DJs Taj, Mystre, ICON,
 Dirtyhertz, and Cyber Joe spin it to win it.

Lotus Le Colonial, 721 Sutter; 931-3600. 10pm-
 2am, \$10. Top 40, hip-hop, and house.

Love Movement Mighty. 10pm-4am. This one
 looks set to go off with DJ sets by Sake 1, Mind
 Motion, Kevvy Kev, Koo-C, and Ivan, plus a live hip-
 hop set by Camp Lo.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am.
 Hip-hop, old-school, and funk with DJs Mizzo, Monte
 Carlo, and Tara.

Metronome Dance Center 9pm, \$16: "Metromilonga,"
 Argentine tango lesson. 7:30pm, \$12: "Jitterbug
 Jump," jitterbug lessons with Mike Quebec.

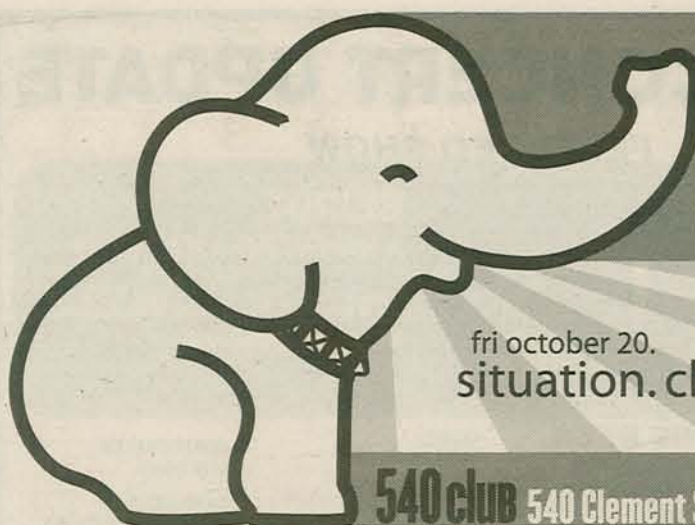
Mill High Club E25, 682 Commercial; 362-9321.
 6pm-2am, free. Jet-set lounge sounds with Fletcher
 and Joel.

Mr. Smith's 34 Seventh St; 355-9991. 8pm. With DJ
 Mei Lwun.

NonStop Bhangra Rickshaw Stop. 8pm, \$15.
 Bhangra beats from resident DJs Jimmy Love,
 Pardesi, and guests.

Queer Jitterbugs Swing Dance Synergy, 1387
 Valencia; 305-8242. 7pm, \$12. Country line dancing,
 2 step, and swing lessons, followed by a dance party
 with live band.

El Rincon 10pm-2am. Salsa, punta, cumbia, reggae-
 ton, merengue, and more.
 Rock It Harry Denton's Rouge, 1500 Broadway; 346-
 7683. With Adrian and Sam.
 Saturday Love Make-Out Room. 10pm, \$5. Funk,
 CONTINUES ON PAGE 58 >



fri october 20.
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 MEGAN SLANKHARD
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Fri 10/20 7:30pm
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Sat 10/21 7:30pm
 EMERGENZA
 FESTIVAL 2007
 Featuring:
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 HAYRIDE, LOCUST MILK,
 DAMMIT!, JERK
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 CHOW NASTY
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10/19
 9pm
 door 8:30
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 SUISHOU NO FUNE
 (from Japan)
 MAMMATUS
 NUMINOUS

10/20
 10pm
 door 8:30
 \$15
 THE DETROIT COBRAS
 KING KHAN & BBQ SHOW
 TAYLOR HOLLINGSWORTH & THE SPIDRETERS
 DJ FAST EDDY

10/21
 9pm
 door 8:30
 \$14
 TWO GALLANTS
 TRAINWRECK RIDERS
 LANGHORNE SLIM

10/22
 8pm
 door 7
 \$14
 TWO GALLANTS
 LANGHORNE SLIM
 TRAINWRECK RIDERS

10/23
 9pm
 door 8:30
 \$12
 YOU AM I
 FLESHIES!
 DEATH VALLEY HIGH

10/24
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 door 8:30
 \$10
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 AWESOME COLOR
 TALL FIRS

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 Thu 10/26
 Fri 10/27
 Sat 10/28
 Sun 10/29
 Mon 10/30
 Tue 10/31
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CONCERT UPDATE

FEATURED SHOW



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10/20 Great American Music Hall
www.beirutband.com

THIS WEEK

BUFFALO KILLERS
10/18 Hemlock Tavern

MATMOS
10/18 Great American Music Hall

MADLIB
10/19 Mezzanine



BOYSKOUT
10/19 Hemlock Tavern

THE DECEMBERISTS
10/19-20 Warfield

YO LA TENGO
10/19-21 Fillmore

SECRET MACHINES
10/20 Grand Ballroom

DAMIEN JURADO
10/20 The Swedish Hall

BEIRUT
10/20 Great American Music Hall



**TWO GALLANTS
TRAINWRECK RIDERS**
10/21-22 Bottom of the Hill

**BRIDGE SCHOOL BENEFIT:
NEIL YOUNG, PEARL JAM
DEATH CAB FOR CUTIE**
10/21-22 Shoreline Amphitheatre

**THE MOORE BROTHERS
& PAULA FRAZIER**
10/22 12 Galaxies

CURSIVE
10/23 Fillmore

JOHN PRINE
10/23-24 Palace of Fine Arts



BE YOUR OWN PET
10/24 Bottom of the Hill

**SHE WANTS REVENGE
PLACEBO**
10/24 Warfield

THE TWILIGHT SINGERS
10/24 Great American Music Hall

SAY HI TO YOUR MOM
10/25 Bottom of the Hill

THE NADAS
10/25 Elbo Room

**GOMEZ
MATT POND PA**
10/25 Warfield



INDIA ARIE
10/26-27 Fillmore

**TOM PETTY & THE
HEARTBREAKERS
THE DANDY WARHOLS**
10/27 Greek Theatre

ESG
10/27 Mezzanine

SAMBA DA
10/27 Elbo Room

DEVO
10/28 Bill Graham Civic Auditorium

PERE UBU
10/30 Bottom of the Hill

STUART STAPLES
10/30 Bimbo's

BONNIE PRINCE BILLY
10/30-31 Great American Music Hall

LUDICRA
10/31 Elbo Room

CAPTURED! BY ROBOTS
10/31 Bottom of the Hill

SCRITTI POLITI
11/2 Slim's

MOUSE ON MARS
11/3 Independent

ESTRADASPHERE
11/3 Elbo Room

MUDHONEY
11/4 12 Galaxies



VOXTROT
11/4 Great American Music Hall

MUDHONEY
11/4 12 Galaxies

LEE "SCRATCH" PERRY
11/5-6 Independent

DIRTY PROJECTORS
11/6 Bottom of the Hill

SIA
11/6 Fillmore

PET SHOP BOYS
11/7 Bill Graham Civic Auditorium

NEW YORK DOLLS
10/8 Independent

THE ISLANDS
11/9 Great American Music Hall

ADRIAN BELEW
11/9 Slim's

ANATHALLO
11/9 Bottom of the Hill

ADRIAN BELEW
11/9 Slim's

KID KOALA
11/9 Mezzanine

XIU XIU
11/10 Great American Music Hall

JAMES BLUNT
11/11-12 Paramount Theatre



ERASE ERRATA
11/12 Cafe du Nord

RAY LAMONTAGNE
11/13 Paramount Theatre

THE DAMNED
11/14 Slim's

**DEL THE FUNKY
HOMOSAPIEN**
11/16 Fillmore

JULIETA VENEGAS
11/19 Fillmore

SEAN LENNON
11/19 Great American Music Hall

TENACIOUS D
11/20 BG Civic



MATES OF STATE
11/21-22 Great American Music Hall

**CAT POWER & THE
MEMPHIS RHYTHM BAND**
11/26 Fillmore

PRIMUS
12/2 Berkeley Community Center

IMOGEN HEAP
12/3 Warfield

**...AND YOU WILL KNOW
US BY THE TRAIL OF
DEAD**
12/5 Fillmore



**WOLFMOTHER
SILVERSUN PICKUPS**
12/6 Fillmore

**LOS LOBOS
CALEXICO**
12/8-9 Fillmore

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Please check with music venues for prices and availability

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SUN. OCT. 22 • DOORS 7 / SHOW 8
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MON. OCT. 23 • DOORS 7:30 / SHOW 8
\$15 ADVANCE / \$15 DOOR

JUANA MOLINA ADEM

TUES. OCT. 24 • DOORS 7 / SHOW 8
\$15 ADVANCE / \$17 DOOR

THE TWILIGHT SINGERS FEATURING GREG DULLI AND MARK LANEGAN STARS OF TRACK AND FIELD JEFF KLEIN

WED. OCT. 25 • DOORS 7:30 / SHOW 8
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408-286-2600 x23
www.ticketmaster.com

For more info:
www.shadowlight.org



KTSF 26 The Mercury News 世界日報 World Journal Asian Cultural Council City of San Jose Columbia Foundation SomArts Cultural Center Grants for the Arts: San Francisco Board and San Francisco National Endowment for the Arts Arts Foundation The Wendell Foundation The Jim Warren Foundation The San Francisco Foundation Zellerbach Family Fund

THURSDAY OCTOBER 19

Absinthe Films AND Absinthe Music

PERFORMANCES BY
SCOTT SULLIVAN
DJ MARC FRANK MONTOYA
FREE SNOWBOARD GIVE AWAY!

PRESENT
A SCREENING OF
MOKE
A 16MM SNOWBOARD FILM

THE INDEPENDENT 8PM
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TICKETS \$6 at the door

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"NO COVER SUNDAYS-FREE LIVE MUSIC EVERY SUNDAY NIGHT"
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WEDNESDAY, 10/18: (Rockin') \$5
HIPPIE GRENADE
Known for their loud-ass live shows, and their live onstage monkey knife fights, Hippie Grenade creates a truly identifiable sound with five distinct musical voices. This band absolutely rocks it!

THURSDAY, 10/19: (Funk/Soul/Rock/Roll) \$5
Negmedin's Last Show in SF:
KING SHABLING*
Before leaving San Francisco to return to Egypt, Negmedin is back at one of his favorite venues in town for an unforgettable evening of funk, leading a slamming band which never fails to get the crowd moving, featuring original tunes well steeped in the traditions of funk, soul and rock.

FRIDAY, 10/20: (Funk/HipHop/Rock) \$10 (adv)
AL HOWARD & K23 ORCHESTRA
Plus: "SPECIAL GUESTS"
Alfred Howard & the K23 Orchestra (AKA K23) is a unique blend of hip-hop, rock, Latin, spoken word and jazz-fusion. The band consists of six pieces including: keyboard/organ, guitar, electric bass, drums, percussion/vibraphone, and a lyricist.

SATURDAY, 10/21: (AllstarFunk) \$10 (adv)
P-Funk Allstar
RONKAT SPEARMAN KATDELIC REVIVAL
plus: "Special Guests"
RONKAT SPEARMAN - Vocals, Bass, Guitar, Keys (P-Funk)
MICHAEL CAVASENO - Lead Guitar (Oriza)
SEAN LEAHY - Guitar (London Street)
UBIDUBE WHITAKER - Bass (Storm, Inc.)
KEVIN CARNES - Drums, vocals (The Brown Fellinis)
DJ K-QS - Turntables (Zootrilla, Digital Underground)
RonKat Spearman is a Grammy Nominated, BMI Award winning songwriter and a member of George Clinton and the P Funk Allstars. His own group is a High Energy, Funky, Rockin Original show that is taking the Club Scene by storm. The crowds are going wild as RonKat Lit's The Curse with his innovative funklectik sound and Excellent All Pro band.

SUNDAY, 10/22: (NewOrleansFunk) FREE
No Cover Sundays Presents:
*THE BROTHERS GOLDMAN
Tantric Funk!
"The Brothers Goldman serve up a blend of New Orleans Funk, Acidjazz and 70's Soul creating the listening sensation known as tantric funk! Combining original material while drawing from sources as diverse as The Meters, Groove Holmes and Bill Withers"

TUESDAY, 10/24: (ElectronicD&B) \$5 (adv)
PNUMA TRIO
featuring: RYAN BURNETT (of Signal Path)
The Pnuma Trio is the latest addition to the electronic music scene, bringing with them classical, jazz, funk, hip hop, and drum and bass influences. Their music, although full of youthfulness, can be enjoyed by a diverse audience.

WEDNESDAY, 10/25: (Electro-LatinFunk) \$5
PARRALEL 23
...is an all-original four piece band from San Francisco performing their own brand of energetic boogie called "Timba Funk" - funky electric arrangements set to the pulse of the music in the streets in places between the 23rd Paralels... from rumbas in Havana to sambas in Rio de Janeiro.

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Yoshi's
JAZZ CLUB & JAPANESE RESTAURANT
AT JACK LONDON SQUARE • OAKLAND
WEDNESDAY, OCTOBER 18

JOHN ELLIS

*the Christian Scott show has been postponed



EARL KLUGH

MONDAY, OCTOBER 23
NGUYEN LE TIGER'S TALE QUARET
with Art Lande, Paul McCandless & Patrice Heral

TUESDAY, OCTOBER 24
MICHELE ROSEWOMAN & QUINTESSENCE

WED, OCTOBER 25 & THUR, OCTOBER 26
KURT ROSENWINKEL GROUP
featuring Kevin Hays
Ben Street & Gary Novak

FRI, OCTOBER 27 - SUN, OCTOBER 29
THE YELLOWJACKETS



MONDAY, OCTOBER 30
DENNY ZEITLIN TRIO
with Buster Williams & Matt Wilson

TUESDAY, OCTOBER 31
Dia De Los Muertos
"DAY OF THE DEAD" CELEBRATION
featuring Anthony Bleo y su Charanga
Come in costume!

WED, OCTOBER 1 & THURS, OCTOBER 2

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MEZZANINE
SAN FRANCISCO

Thursday, October 19th
Mezzanine Presents
Chrome Children Tour
Stones Throw 10 year Anniversary
MADLIB
PEANUT BUTTER WOLF
J.Rocc/Percee P
\$15 tickets, 9:00 PM

Friday, October 20th
HEADMAN/MANHEAD
Rory Philips (Trash/UK)
DJ sets by Omar, Baby Ryan, Land Shark
\$7 tickets, 9:00 PM

Saturday, October 21st
Release, Blasthaus, and Mezzanine Present
PETER KRUDER
(of Kruder & Dorfmeister) Presents
VOOM VOOM
featuring
CHRISTIAN PROMMER and ROLAND APPEL
\$15 tickets, 9:00 - 4:00 AM

Friday, October 27th
Mezzanine and The Guardian Present
ESG
CSS/ Cansei de Ser Sexy
Future Pigeon
\$20 tickets, 9:00 PM

Saturday, October 28th
Mezzanine Presents
KMDFM
COMBICHRIST/ Abby Travis
\$20 tickets, 9:00 PM

Tuesday, October 31st
Mezzanine and Modular Records
Halloween Party
VAN SHE
Soft Lightes/Frisco Disco DJs
FREE with RSVP to
RSVP@mezzaninesf.com

Wednesday, November 1st
Mezzanine and Vice Records Present
JUSTICE
MSTRKRFT
\$12 tickets, 9:00PM

ON SALE NOW
11/05 - Junior Vasquez
11/08 - Brand New Heavies
11/09 - Kid Koala
11/10 - Richard Fearless/120 Days
11/11 - Dr. Octagon/Kool Keith

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"KING OF KINGS"
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SALSA, MERENGUE, CUMBIA, Y REGGAETON.

THURSDAY, OCTOBER 19TH
"TRAUMA"
DRUM-N-BASS
(HOSTED BY THE DOCTOR)
THE DOCTOR AND GUESTS

FRIDAY, OCTOBER 20TH
"BLEND"
(HIP HOP, REGGAE, JUNGLE & ART)
U.F.O., LUKEILO, KAIPLO, AND JOE-L

SATURDAY, OCTOBER 21ST
"CLUB MNKY"
LIVE ROCK 'N' ROLL

SUNDAY, OCTOBER 22ND
"QUILOMBO"

SAMBA & OTHER EXOTIC DANCE RHYTHM
3:00PM-9:00PM
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DINNER TIL' 11:00PM

WEDNESDAY OCTOBER 18 9PM \$8/\$10
INDIE

KEITH VARON
RYAN AUFFENBERG
ADRYE SESSIONS

WEDNESDAY OCTOBER 18 7:30PM \$12
UPSTAIRS AT THE SWEDISH AMERICAN HALL

JUDE
ELLIOT RANDALL

THURSDAY OCTOBER 19 9PM \$10
SONGWRITER

DAMIAN DEMPSEY
EOIN HARRINGTON

FRIDAY OCTOBER 20 9PM \$15
SONGWRITER

GLEN HANSARD
(OF THE FRAMES)
DOVEMAN
GOH NAKAMURA

FRIDAY OCTOBER 20 8PM \$13
UPSTAIRS AT THE SWEDISH AMERICAN HALL

DAMIAN JURADO
ROSIE THOMAS

SATURDAY OCTOBER 21 9PM \$8
ROCK

GLIDER
(FEAT. DAVE IMMERGLUCK AND JIM
BOGOS FROM THE COUNTING CROWS)
BRAD WOLFE AND
THE MOON
WISH INFLECTED

SUNDAY OCTOBER 22 8PM \$12
INDIE

NOW IT'S OVERHEAD
SUMMERBIRDS IN THE
CELLAR
SUBIMAGE

MONDAY OCTOBER 23 9PM \$15

VERUCA SALT
AGENT SPARKS
THE STRAYS

TUESDAY OCTOBER 24 9PM \$8
INDIE

MONSTERS ARE
WAITING
SO MANY DYNAMOS
MUSIC FOR ANIMALS

WEDNESDAY OCTOBER 25 10PM
\$5 BEFORE 11PM/\$7

DANCE
DARK SPARKLE

THURSDAY OCTOBER 26 9PM \$10
ROCK

WITCHCRAFT
DANAVA
CITAY

FRIDAY OCTOBER 27 9:30PM
\$15/\$20

CZECHOMOR
LENKA DUSILOVA

UPCOMING

10/27 KRISTIN HERSH
(UPSTAIRS AT THE SWEDISH HALL)
10/28 MICAH P. HINSON (EARLY SHOW)
10/28 DEVO AFTERPARTY WITH
MONGOLOID
10/29 DERVISH
10/30 FORWARD, RUSSIA
10/31 PEPPERSPRAY
11/01 FINEST DEAREST

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SAT/21 DANCE CLUBS

CONT>

salsa, bhangra, descargas cubanas, cumbia, electro, hip-hop, and more with DJ Christopher Crossfader and guests.
Suite 383 Bay, 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Suite one8one 9pm-4am, \$20. With DJs.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban top 40, and funky Frisco house.
Transfer 198 Church, 861-7499. Monster mash-ups. Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

SUNDAY 22 ROCK/BLUES/HIP-HOP

Better With Ed Ireland's 32. 9pm.
Matt Anderson Biscuits and Blues. 8pm, \$10.
Brothers Goldman Boom Boom Room. 9:30pm, free.
Diego's Umbrella Park Chalet, 1000 Great Highway, 386-8439. 3pm.
"Great Balls of Fire" with Lollipop Guild, Vocal Minority, del Castro Theatre Rhinoceros, 2926 16th St; 865-ARTS. 2 and 7pm, \$30-40.

Husbands, Points
Jewdriver, Hollowpoints, Kegels Annie's Social Club. 8pm, \$6.

Justin Roberts and the Not Ready for Naptime Players Kanbar Hall, Jewish Community Center, 3200 California, 292-1233. \$15-20.
King City, Django Obscura Rite Spot. 8pm, free.
"Little Kids Rock" with Gregg Rolie Band, Flying Other Brothers Slim's. 6:30pm, \$50. Benefit for music in schools.

Moore Brothers, Paula Frazer and Patrick Main, Bob Reed and Mike Drake 12 Galaxies. 9pm, \$8.
Mshell Ndegeocello Grand. 7pm, \$45.

Now It's Overhead, Summerbirds in the Cellar Cafe du Nord. 8pm, \$12.

(+44) Fillmore. 8pm, \$23.50.
Spark and Decay, Union Trade, Empty Rooms Make-Out Room. 9pm, \$6.

Two Gallants, Trainwreck Riders, Langhorne Slim Bottom of the Hill. 8pm, \$14.

Workingman's Ed, Something Different, L-Fiasco, Paul Taylor and the Montara Mountain Boys Jerry Garcia Amphitheater, 45 John Shelley Drive, McLaren Park; www.soundsforhounds.org. Noon-6pm, free. Benefit for Rocket Dog Rescue.

BAY AREA

"Bridge School Benefit" with Neil Young, Pearl Jam, Dave Matthews Band, Brian Wilson, Foo Fighters, Trent Reznor, Death Cab for Cutie, Gillian Welch, Devendra Banhart Shoreline Amphitheatre, One Amphitheatre Pkwy, Mountain View; (415) 421-TIXS. 2pm, \$39.50-150.
Ceremony, First Step, Helm, Bad Reaction 924 Gilman. 5pm, \$7.

JAZZ/NEW MUSIC

Don Asher, Waldo Carter Moose's. 11:30am.
Bill "Doc" Webster Band/Jazz Nostalgia Les Joulins Jazz Bistro. 8pm.

Mike Greensill, Ruth Davies Moose's. 7pm.
Victoria Hughes Top of the Mark. 10am-2pm, \$59. Champagne brunch.

Jazz Mafia Trio Zingari, 501 Post; 885-8850. 8pm.
Mad, Eddie Duran Quartet Noe Valley Ministry. 5pm, free.

Michael Coleman Trio Enrico's. 7pm.
Mike Lipskin Washington Square Bar and Grill. 7pm.

Larry O'Leno Octavia Lounge, 1772 Market; 863-3690. 6:30pm. Open mic.
Hanna Rifkin Amnesia. 7:30pm.

Savanna Jazz Jam Session with Savanna Jazz Trio Savanna Jazz. 7:30pm.

Lavay Smith and Her Red Hot Skillet Lickers, Steve Lucky and the Rhumba Burns SF Spirit Yacht, Pier 9; www.sfjazz.org. 11am, \$90.

Terence Brewer Quartet de Young Museum, 50 Hagiwara Tea Garden, Golden Gate Park; 626-3311. 2pm, free.

John Williams, John Ehteridge Herbst Theatre, 401 Van Ness; 392-2545. 7pm, \$29-42.

BAY AREA

Ben Stolerow Quartet Anna's Jazz Island. 8pm, \$9.
Frederick Hodges Jazzschool. 4:30pm, \$15.
Earl Klugh Yoshi's. 7pm, \$26; 9pm, \$22.

John Shiurba's 5x5, Bob Marsh's Quintessentials 21 Grand. 8pm, \$6.

FOLK/WORLD/COUNTRY

Susana Baca Great American Music Hall. 8pm, \$26.
Anna Laube and the Love Show House of Shields. 9pm, \$4. See Picks, page 32.

Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Mike Steed Band, Jack Klatt Parkside. 5pm, free.

BAY AREA

Peter Alsop Freight and Salvage Coffee House. 8pm, \$18.50.

Asheba Ashkenaz. 3pm, \$4-6.
Hal Dinsratz Nomad Cafe. 11am, free.
Jeanie and Chuck's Country Round-Up Jupiter. 5pm.

DANCE CLUB

Bazooka Underground SF. 10pm-2am, free.
Bubblegum pop from the '70s, '80s, and today with DJ Marcelino.

Bionic Pink. 10pm-2am, \$5. With DJs Solar, Joshua (12), and Nikola.
Cafe Flore 2298 Market; www.cafeflore.com. 7-11pm, free. With DJ Ken Vulsion.

Club Havana Jelly's. 4pm, \$10. Live salsa by Mazacote, DJ Antonio on the decks, and delicious Cuban barbecue. What more do you need?
Church II Pirata 3pm-12am, Free. Lioness Sound DJs Greenb and Positiv-i spin Reggae with Caribbean BBQ.

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, Ludichris, and Humble Lion.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, Jim Hopkins, and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," with DJ David Harness and guests.

Freakbeat Knockout. 9pm-2am, free. DJs Funky Gran Pa and Rye in the Sky spin '60s, garage rock, Northern Soul, and funk.

Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.

Kodo Wish, 1539 Folsom; 278-9474, www.wishsf.com. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kula, Tokyo Component, Still Rob G, and guests.

Levende Lounge 11am-4pm: "Boogie Brunch," with DJs Ben Hester and Rob G.
Magnet Lounge 1402 Grant; 271-5760. 8pm-2am. With rotating DJs.

Mundo Lingba Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Planet Big Stud. 5-10pm. A club for big men and their admirers.

Propaganda! Laszlo, 2536 Mission; 648-7600. 6pm-2am, free. '80s and electro with Gogo.

Salsa Sundays El Rio. 3-8pm. Salsa dances classes and live music.

SF Barefoot Boogie City Dance Studios, 32 Otis; 820-1452. 7:30pm, \$8-10. A scent-, alcohol-, and smoke-free dance night.

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Ugly Delirium. 10pm. With DJs.

MONDAY 23 ROCK/BLUES/HIP-HOP

Big Bones and Gangsta Blues Biscuits and Blues. 8pm, \$10.

Cursive, Thermals, Chin Up Chin Up Fillmore. 8pm, \$18.

Damir Johnny Foley's. 9pm.
5 Second Rule, AEDOSE, Black of Mind, Blynd Curve, Concrete Ritual, Fall City Phantom, Overide, Kimberly Trip, Press 12 Galaxies. 9pm, \$15. "Bodog Battle of the Bands."

Genghis Kahn, Blackstone Mothershed, Lions Knockout. 10pm, \$6.

Kaura, Form and Fate, Morse Elbo Room. 9pm, \$5.
My Revolver, Drive Like Maria, Pink Clouds, Genders Parkside. 9pm.

New Found Glory, Early November, Cartel, Limbeck Warfield. 7pm, \$19.

Veruca Salt, Agent Sparks, Strays Cafe du Nord. 9pm, \$15.

You Am I, Fleishies, Death Valley High Bottom of the Hill. 9pm, \$14.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm.
Frank Chase Pier 23. 5pm, free.

Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$5-10.
Mike Greensill, Ruth Davies Moose's. 8pm.

Eric Shiffrin Washington Square Bar and Grill. 7pm.
Lavay Smith Enrico's. 7pm.

BAY AREA

Nguyen Le: Tiger's Tail Quartet Yoshi's. 8pm, \$18; 10pm, \$10.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.
Be Good Tanyas, Ana Egge Independent. 8pm, \$20. See Picks, page 32.

Homespun Rowdy Amnesia. 8:30pm.
I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free. Open mic and acoustic music showcase with Alabaster Adams.

Victor Krumenacher, Ted Edwards Rite Spot. 8:30pm, free.
Juana Molina, Adem Great American Music Hall. 8pm, \$15.

John Prime, Jim James Palace of Fine Arts, 3301 Lyon; 567-6642. 8pm, \$49.50. Also Tues/24.

MUSIC

DANCE CLUBS

Beauty Bar 10pm-2am, Free. Rock 'n' roll and indie rock with rotating DJs.

Cafia Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quiox.

Club Dread StudioZ. 9pm-2am, \$5. Reggae and dancehall.

Club Fresh The Cafe, 2367 Market; 861-3846. 8pm-2am, \$2. Gay and lesbian hip-hop club.

Club Neon Make-Out Room. 10pm, \$2. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan and Nadine.

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons. Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.

High Rolling/Low Budget TunnelTop, 601 Bush; 986-8900. 9:30pm, free. Acid-jazz, soul, funk, ska, reggae, and house with DJ Hofwegen.

The Messaround! Annie's Social Club. 9pm, free. Soul, Motown, rock steady, and more; backroom karaoke.

Metal Mondays Play Bar, 101 Sixth St; 512-PLAY, www.playbarsf.com. 8pm-midnight. With KUSF Rampage Radio Dirty Sanchez.

Monday Night Salsa Cafe Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.

Native Wish, 1539 Folsom; 278-9474. 8pm-2am. Funk and soul with Supacorep and guests.

New Wave Punks in the Garage Argus Lounge. 9pm, free. New wave and '80s rock.

94117 Madrone Lounge. 6pm-midnight, free. Local art, music, and more.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Sex, Sex, and More Sex: Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

S.I.N. (Service Industry Night) Cellar, 685 Sutter; 441-5678. 10pm-2am. DJ L.O.C. spins hip-hop, dancehall, R&B, and reggaeton.

Smile Knockout. 10pm. An indie club with live music sets plus DJ Neil Martinsen.

Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

Vroom El Rio. 9pm-midnight, \$3. Punk, funk, and soul.

TUESDAY 24 ROCK/BLUES/HIP-HOP

Be Your Own Pet, Awesome Color, Tall Firs Bottom of the Hill. 9pm, \$10.

Diego's Umbrella Park Chalet, 1000 Great Highway; 386-8439. 6:30pm.

Fat Tuesday Band with Edna Love Biscuits and Blues. 8pm, \$10.

Honky, Naysayers, Ride the Blinds 12 Galaxies. 9pm, \$8.

Moanin' Dove, fpoobpod, Flag Poles Make-Out Room. 9pm, \$6.

Monsters Are Waiting, So Many Dynamos, Music for Animals Cafe du Nord. 9pm, \$8.

Pruma Trio Boom Boom Room. 9:30pm, \$5.

Project Pimento, Space Age Theremin Lounge Knockout. 9pm, \$2.

Rock and Roll with Nicole Johnny Foley's. 9pm.

Seraphim Shock, Black Snake Moan Annie's Social Club. 9pm.

She Wants Revenge, Placebo Warfield. 8pm, \$25-28.50.

Swollen Members, Sweatshop Union Slim's. 9pm, \$19. Anomaly Video Premiere.

Twilight Singers with Greg Dulli and Mark Lanegan, Stars of Track and Field, Jeff Klein Great American Music Hall. 8pm, \$17.

BAY AREA

NoMeansNo, Freak Accident Starry Plough. 9:30pm, \$10.

JAZZ/NEW MUSIC

Margie Baker Shanghai 1930. 7pm, free.
Beach Chalet Jazz Jam Beach Chalet, 1000 Great Highway; 386-8439. 3pm.

BAY AREA

Michele Rosewoman and Quintessence Yoshi's. 8pm, \$18; 10pm, \$10.

FOLK/WORLD/COUNTRY

Cal Ireland's 32. 9pm.
Kacey Johansin Rite Spot. 9pm, free.

Rodrigo y Gabriela Independent. 8pm, \$20.
Santo Diablo Elbo Room. 9pm, \$7.

John Prime, Jim James Palace of Fine Arts, 3301 Lyon; 567-6642. 8pm, \$49.50.
Lucinda Williams, Heartless Bastards Fillmore. 8pm, \$35.

DANCE CLUBS

Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5.

Argus Lounge 9pm-1:30am, free. DJs Alcolocaust and D. Jake (from Hightower) rock your socks off with old school punk.

Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.

Backbeat Luna Lounge, 1192 Folsom; 626-6043, www.lunaloungesf.org. 10pm-2am, free. With Jugaknot, DeuceAce, Daeta, and guests.

Beauty Bar 10pm-2am, Free. Tuesdays with Big Ant. Bless Up Milk. 9pm-2am, \$5. Reggae, dancehall, and remixes with Jah Yzer, I-Vier, and Irie Dole.

Broke as Fuck Element Lounge. 10pm-2am, \$3. Hip-hop, dancehall, funk, and soul with DJs 4aM, Havoc, Ivry, and Centipede.

Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.

Coco Loco Voda. 9pm-2am, free. Cuban, Brazilian, reggae, and tropical sounds with DJ Divemaster.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.

Dated Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro and disco with DJ Reaganomix.

Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll.

Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.

Exist Wish, 1539 Folsom; 278-9474. 9pm-2am, free. House, breaks, funk, and soul.

Flicker Sugar, 377 Hayes; 255-7144. 6pm-midnight, free. DJ Native Intelligence spins eclectic ambient grooves.

Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, nowave, '80s, '90s, hip-hop, disco punk, synth pop, and more with DJ Richard Oh?

Hugger Mugger Lit. 9pm, free. With Forest Green, Andy W, and Clarity.

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.

Levende Lounge 5pm-2am, free. Downtempo and deep house.

Lo-blo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Madrone Lounge 6pm-2am, free. With DJ Centipede, Willow the Gaslamp Killer, rotating DJs Aspect McCarthy and Citizen Ten, and musical guests.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devin and guests.

Neighborhood Night Argus Lounge. 9pm.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance-rock, roller-skate jams, rock 'n' roll, post-punk, and more.

Nickie's BBQ 9pm. World music.

Phuturo Underground SF. 10pm-2am, \$5. With Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

Reel Fusion Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. House with InHouse Records.

Rock n Roll Rodeo Butter. 9pm-2am, free. Garage, punk, classic rock, and glam with DJ Kid Jagger.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

Soul Afrique John Collins, 90 Natoma; 543-BARR, www.johncollins.com. 9pm-2am, free. R&B, soul, reggae, latin, and soulful house with DJ R&B and rotating residents Madison, Wizzkey, Marcella, and special guests.

Soul Fo'Real Club Six. 9pm-3am, \$2. Live jazz, neo-soul, R&B, and spoken word open mic with DJ Dusty Crates.

Taboo Pink. 10pm-2am, \$5. With David Harness and guests.

Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Trannyshack Stud. 10pm-3am. A drag show with hostess Hekina.

Trampy Tuesdays Skylark. 9pm-2am, free. '70s and '80s rock. **SFBG**

club list



White Barons play Annie's Social Club on Thurs/19.

AMNESIA
853 Valencia
(415) 970-0012

AMOEBA MUSIC
1855 Haight
(415) 831-1200

ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ARROW
10 Sixth St
(415) 255-7920

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

BACAR
448 Brannan
(415) 904-4100

BALAZO18
2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BAZAAR CAFE
5927 California
(415) 831-5620

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOHEMIA LOUNGE
1624 California
(415) 474-6968

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 648-7701

BUBBLE LOUNGE
714 Montgomery
(415) 434-4204

BUTTER
354 11th St
(415) 863-5964

BUZZ 9
139 Eighth St
(415) 255-8783

CAFÉ CLAUDE
7 Claude
(415) 392-3515

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFE DU NORD
2170 Market
(415) 861-5016

CANVAS GALLERY
1200 Ninth Ave
(415) 504-0060

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CATALYST COCKTAILS
312 Harriet
(415) 621-1722

CAT CLUB
1190 Folsom
(415) 431-3332

CIGAR BAR AND GRILL
850 Montgomery
(415) 398-0850

CITY NIGHTS
715 Harrison
(415) 546-7938

CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB HIDE
280 Seventh St
(415) 621-1197

CLUB NV
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440

DADDY'S
440 Castro
(415) 621-8732

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLCE
440 Broadway
(415) 989-3434

DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151

ELBO ROOM
647 Valencia
(415) 552-7788

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ELIXIR
3200 16th St
(415) 552-1633

ENDUP
401 Sixth St
(415) 357-0827

ENRICO'S
504 Broadway
(415) 982-6223

FILLMORE
1805 Geary
(415) 346-6000

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

FUSE
493 Broadway
(415) 788-2706

GLAS KAT
520 Fourth St
(415) 495-6626

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1300 Van Ness
(415) 673-5716

GRANT AND GREEN
1371 Grant
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859 O'Farrell
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Sir Francis Drake Hotel
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HIFI
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(415) 546-6300

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39 New Montgomery
(415) 495-5436

INDEPENDENT
628 Divisadero
(415) 771-1421

IRELAND'S 32
3920 Geary
(415) 386-6173

JACK'S CLUB
2545 24th St
(415) 641-5371

JAZZ AT PEARL'S
256 Columbus
(415) 291-8255

JELLY'S
295 Terry Francois
(415) 495-3099

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

LES JOULINS JAZZ BISTRO
44 Ellis
(415) 397-4436

KATE O'BRIENS
579 Howard
(415) 882-7240

KELLY'S MISSION ROCK
817 Terry Francois
(415) 626-5355

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2534 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

LIT
101 Sixth St
(415) 278-0940

LOFT 11
316 11th St
(415) 701-8111

LOU'S PIER
300 Jefferson
(415) 771-5687

LUGGAGE STORE GALLERY
1007 Market, second fl
(415) 255-5971

MAD DOG IN THE FOG
530 Haight
(415) 626-7279

MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

METRONOME DANCE CENTER
1830 17th St
(415) 252-9000

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MOOSE'S
1652 Stockton
(415) 989-7800

NICKIE'S BBQ
460 Haight
(415) 621-6508

NOE VALLEY MINISTRY
1021 Sanchez
(415) 454-5238

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608

111 MINNA GALLERY
111 Minna
(415) 974-1719

OXYGEN BAR, SUSHI AND SAKE LOUNGE
795 Valencia
(415) 255-2102

PARK
747 Third St
(415) 974-1925

PARKSIDE
1600 17th St
(415) 503-0393

PEÑA PACHAMAMA
1630 Powell
(415) 646-0018

PIER 23
Pier 23
(415) 362-5125

PINK
2925 16th St
(415) 431-8889

PLOUGH AND STARS
116 Clement
(415) 751-1122

PLUSH ROOM
York Hotel
940 Sutter
(415) 885-2800

POUNDSF
Pier 96
100 Cargo
(415) 826-5009

PUBLIC
1489 Folsom
(415) 552-3065

PURPLE ONION
140 Columbus
(415) 217-8400

RAMP
855 China Basin
(415) 621-2378

RASSELAS JAZZ
1534 Fillmore
(415) 346-8696

RED DEVIL LOUNGE
1695 Polk
(415) 921-1695

REDWOOD ROOM
Cliff Hotel
495 Geary
(415) 775-4700

RETOX
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

RITE SPOT
2099 Folsom
(415) 552-6066

ROCCAPULCO SUPPER CLUB
3140 Mission
(415) 648-6611

ROCK-IT ROOM
406 Clement
(415) 387-6343

ROHAN LOUNGE
3809 Geary
(415) 221-5095

ROYALE
1326 Grant
(415) 433-4247

RUBY SKYE
420 Mason
(415) 693-0777

SALOON
1232 Grant
(415) 989-7666

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Stuart
(415) 896-5600

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3434 Balboa
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CONTINUES ON PAGE 60»

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THU 10/19	DISCO SCUM DJ'S BRANDI OBSOLETE AND SCOTTISH ANDY (NEW ROMANTIC, DISCO, AND DEATH ROCK) 9PM \$3
FRI 10/20	FREE OYSTERS ON THE 1/2 SHELL 5:30 DJ'S CARMEN Y MIRANDA 6-9PM NOS UNWIND YOURSELF DJ HACHI-ICHI-GO-GO AND FRIENDS 1960/70S, 'NEO' SOUL & FUNK 9PM NOS HEAVY ROTATION DJ'S PINK LIGHTNING & TOUBLE ROYAL 10PM
SAT 10/21	BORN/DEAD MONSTER SQUAD ATTACK DISARM TAKEOVER (A.K.A. - AMERICA'S DIRTY THIRTYS) BAD REACTION FRANK(EL RIO) AND SCOTT ALCOHOLAUST'S JOINT BIRTHDAY PARTY \$7 9PM
SUN 10/22	SALSA SUNDAYS ERIC RANGEL Y ORQ. 3PM \$8 FREE BBQ, SALSA DANCE CLASS 3:15 NOV 12, LAST SALSA SUNDAY FOR 06 SEASON
MON 10/23	DOLLAR DAYS & VROOM \$1 NATTY LITE/\$2 WELL DJ'S DOIN THE RECORDED HISTORY OF SOUND 9PM \$3
TUE 10/24	TELEVISION THE REVOLUTION, SHOWING PALESTINE BLUES 8PM ON THE PATIO



Noise

Noise, our new music blog at sfbg.com features daily reports from the scene.

GUARDIAN



Stork Club

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NUDITY
GENGHIS KHAN
TARRAKIAN

Thus 10/19
THE KING KHAN & BBQ SHOW
MOTHBALLS
THE PETS
TRADITIONAL FOOLS
DJ DIRTY LOOKS

Fri 10/20
CRIMEWAVE
LUCABRAZZI
TBA

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FETISH
TINY POWER
PARANOIDS
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WEDS. OCT. 18 10PM 5\$ SPEEDYS WIG CITY PRESENTS
CHARLIE ROMAN & HIS
TEENAGE WEREWOLVES +
HAYWIRE HONKYTONK
OUT OF CONTROL ROCKABILLY MADNESS!

THURS. OCTOBER 19 7 TO 10PM NO COVER
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THURS. OCTOBER 19 10PM NO COVER
A SPECIAL SMILE DJ SESSION
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SPINNING HIS WORLD FAMOUS LASER BOOGIE

FRI. OCTOBER 20 10PM PANACHE MAGAZINE PRESENTS
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THE MALL & LATE YOUNG
NOISE • ART • BEAUTY • ROCK • DOOM

SAT. OCTOBER 21 10PM 5\$
NEIL MARTINSON & SMILE PRESENTS
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WHERE ARE YOU?

SUN. OCTOBER 22 9PM NO COVER
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TUES. OCTOBER 24 9PM 2\$ TWO DOLLAR TUESDAY PRESENTS
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club list
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SLIM'S 333 11th St (415) 255-0933	FOURTH STREET TAVERN 711 Fourth St, San Rafael (415) 454-4044
SOLUNA CAFE AND LOUNGE 272 McAllister (415) 621-2200	FREIGHT AND SALVAGE COFFEE HOUSE 1111 Addison, Berk (510) 548-1761
SPACE 550 550 Barneveld (415) 550-8286	GOLDEN BULL 412 14th St, Oakl (510) 893-0803
STUD 399 Ninth St (415) 252-7883	JAZZSCHOOL 2087 Addison, Berk (510) 845-5373
STUDIO Z 314 11th St (415) 252-7100	JUPITER 2181 Shattuck, Berk (510) THE-ROCK
SUEDE 383 Bay (415) 399-9555	KINGMAN'S LUCKY LOUNGE 3332 Grand, Oakl (510) 465-KING
SUITE ONEBONE 181 Eddy (415) 345-9900	MAMA BUZZ CAFE 2318 Telegraph, Oakl (510) 465-4073
1015 FOLSOM 1015 Folsom (415) 431-1200	19 BROADWAY 19 Broadway, Fairfax (415) 459-1091
330 RITCH 330 Ritch (415) 541-9574	924 GILMAN 924 Gilman, Berk (510) 525-9926
TONGUE AND GROOVE 2513 Van Ness (415) 928-0404	NOMAD CAFE 6500 Shattuck, Oakl (510) 595-5344
TOP OF THE MARK Mark Hopkins Intercontinental Hotel 1 Nob Hill (415) 616-6916	PARAMOUNT THEATRE 2025 Broadway, Oakl (510) 465-6400
TUNNEL TOP 601 Bush (415) 986-8900	LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk (510) 849-2568
12 GALAXIES 2565 Mission (415) 970-9777	RUBY ROOM 132 14th St, Oakl (510) 444-7224
26 MIX 3024 Mission (415) 826-7378	SHATTUCK DOWN LOW 2284 Shattuck, Berk (510) 548-1159
UNDERGROUND SF 424 Haight (415) 864-7386	STARRY PLOUGH 3101 Shattuck, Berk (510) 841-2082
VELVET LOUNGE 443 Broadway (415) 788-0228	STORK CLUB 2330 Telegraph, Oakl (510) 444-6174
VODA 56 Belden (415) 677-9242	SWEETWATER 153 Throckmorton, Mill Valley (415) 388-2820
WARFIELD 982 Market (415) 775-7722	TIME OUT BAR AND PATIO 1822 Grant, Concord (925) 798-1811
WASHINGTON SQUARE BAR AND GRILL 1707 Powell (415) 982-8123	21 GRAND 416 25th St, Oakl (510) 444-7263
BAY AREA	UPTOWN 1928 Telegraph, Oakl (510) 451-8100
ALBATROSS PUB 1822 San Pablo, Berk (510) 843-2473	WHITE HORSE 6551 Telegraph, Oakl (510) 652-3820
ANNA'S JAZZ ISLAND 2120 Allston Way, Berk (510) 841-JAZZ	YOSHIS 510 Embarcadero West Jack London Square, Oakl (510) 238-9200 SFBG
ASHKENAZ 1317 San Pablo, Berk (510) 525-5054	
BECKETT'S 2271 Shattuck, Berk (510) 647-1790	
BLAKES 2367 Telegraph, Berk (510) 848-0886	
CAFE VAN KLEEF 1621 Telegraph, Oakl (510) 763-7711	
DOWNTOWN 2102 Shattuck, Berk (510) 649-3810	

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THURSDAY OCTOBER 19 TIA CARROLL 8PM \$12.50	
FRIDAY OCTOBER 20 LAVAY SMITH 8PM & 10PM \$15.00	
SATURDAY OCTOBER 21 CAFE R&B 8PM & 10PM \$15.00	
SUNDAY OCTOBER 22 MATT ANDERSEN 8PM \$10.00	
MONDAY OCTOBER 23 BIG BONES & GANGSTA BLUES 8PM \$10.00	
TUESDAY OCTOBER 24 FAT TUESDAY BAND EDNA LOVE 8PM \$10.00	
WEDNESDAY OCTOBER 25 KELLY RICHEY 8PM \$12.50	

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THURS Oct 26 9PM
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FEATURING **KALECKHARDT**
(CARA) MAHAL

"Pyramid Dreams"

» REVIEW At first glance, the latest body of work by Bay Area artist David Huffman comes off as a display of traditional Chinese landscapes. But instead of depicting mountains appearing through mist and looming over villages, Huffman's paintings give us murky, swirling atmospheres that become muddy rivers and outer-space ranges, then fold around rocky hills or barren plains punctuated with dead trees. African American men garbed in astronaut suits soldier through a variety of activities (Huffman calls them Traumanauts). The Asian landscape compositions function as a kind of game of Candy Land, a map for Huffman's epic, sad, and dreamy dramas. Time travel is implied with juxtaposed layers of history and science fiction. Each fantastic stew of floating images is culled from folkloric symbols, icons of horrors from America's racist history — and present-day urban culture.

One key image is a pyramid of basketballs — an homage to ancient Egypt but also evocative of 2001: A Space Odyssey. The Traumanauts mound the balls or use them in cosmic basketball games. The balls are offerings in the hope of finding a way back to the home planet, signifying the promise of a lucrative sports contract that will airlift the residents out of their desolation. In *Earth Blues*, groups of Traumanauts hang lynched from leafless trees. The three-paneled folding-screen painting *Katrina, Katrina, Girl You're on My Mind* has the Traumanauts wading through the muck of last year's toxic flood, waving from the tops of buildings, slogging through gunk — and floating facedown. In the more spacey, psychedelic images, they march toward exploding, chrysanthemumlike stars.

Although these black men swirl around mystically in time and space, they can't escape — this astral location, which wormholes from era to era, does not permit a way out. Huffman, however, has also incorporated smears of glitter, reminiscent of stars in space or magic pixie dust. Maybe they signal some small hope that these scenes could eventually disappear like a dream after waking. (Stacy Martin)

PYRAMID DREAMS Through Sat/21. Tues.-Fri., 11 a.m.-5:30 p.m.;

Sat., 11 a.m.-5 p.m. Patricia Sweetow Gallery, 49 Geary, fourth floor, SF

Free. (415) 788-5126. www.patriciasweetowgallery.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see Picks, page 32. For complete listings, go to www.sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Karkhana: A Contemporary Collaboration." Collaboratively produced miniature paintings by six contemporary Pakistani artists. Through Nov 5. "Hidden Meanings: Symbolism in Chinese Art." Decorative arts from China. Through Dec 31. "Pioneers of Philippine Art: Luna, Amorsolo, Zóbel." One hundred years of Philippine paintings by three pioneers. Oct 20-Jan 7. **California Historical Society** 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. "Theodore Wores in the Southwest." Paintings and photographs of Southwest Indians. Oct 20-Jan 27. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). "Claude Lorrain — the Painter as Draftsman: Drawings from the British Museum." Through Jan 14. "Transparent Reflections: Richard Pousette-Dart Works on Paper 1940-1992." Through Jan 14. **Contemporary Jewish Museum** 121 Steuart; 344-8800, www.thecjm.org. Sun-Thurs, noon-6pm. \$5, \$4 seniors and students, free for 12 and under and members. "The Jewish Identity Project: New American Photography." (Reception Thurs/19, 6-7:30pm.) Oct 22-Feb 25. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-

3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 youths 13 to 17 and college students with ID (free first Tues). "Chicano Visions: American Painters on the Verge." Artwork from the collection of Cheech Marin. Through Sun/22. "Armando Rascon: Naco Nocturnes." Through Nov 5. "The Quilts of Gee's Bend." Four generations of quilts from an Alabama African American community. Through Nov 26. **Exploratorium** 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm. \$13, \$10 students and seniors, \$8 youths, free for three and under. "Math and the Night Sea." Sculptures by Reuben Margolin. Through Feb 25. **Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Tues-Fri, 11am-6pm; Sat-Sun, 11am-5pm. \$4-5. "Menagerie: Artists Look at Animals." Group show of North American artists. Through Sun/22. **Randall Museum** 199 Museum Way; 554-9600, www.randallmuseum.org. Tues-Sat, 10am-5pm. Free. "School Days — after the Quake." An interactive exhibit exploring what schoolchildren's lives were like after the 1906 earthquake. Through Sat/21. **San Francisco Museum of Craft and Design** 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed and Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free first Thurs). "Playing Around: Toys Designed by Artists." More than 200 toys. Through Oct 29. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm). "Imposing Order: Contemporary Photography and the Archive." Group exhibit. Through Jan 2. "Mexico as Muse." Photographs by Tina Modotti and Edward Weston. Through Jan 2. "New Work: Phil Collins." Through Jan 21. "Vibrant Modern." Design works by Alexander Girard. Through Feb 25. "Heaven and Earth." Works by

Anselm Kiefer. Oct 20-Jan 21. "Charged Space: Jane and Louise Wilson/Fikret Atay." Oct 20-Jan 21. **San Francisco Performing Arts Library and Museum** 401 Van Ness, fourth floor; 255-4800. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. "In Character: Actors Acting." Photographs by Howard Schatz. Through Feb 24. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Cosmic Wonder." Metaphysical art by young urban artists. Through Nov 5. "Oakland: East Side Story." Artists associated with Mama Buzz, Ego Park, Lobot, and Black New World galleries (reception Thurs/19, 6-9pm, \$10). Oct 19-Dec 31. See Picks, page 32.

BAY AREA

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). \$8, \$5 seniors and students (free second Sun). "New Acquisitions: Video Work by Bill Viola." Four newly acquired works. Through Dec 31. **San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed and Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. "Fall Auction." Works by more than 100 Bay Area artists. Through Oct 28. **San Jose Museum of Art** 110 S Market, San Jose. (408) 294-2787. Tues-Sun, 11am-5pm. Free. "Edge Conditions: Part I." Digital artworks by Mark Hansen and Ben Rubin. Through Nov 26. "Suburban Escape: The Art of California Sprawl." More than twenty artists examine suburban culture through art. Through March 4. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Grapefruit." Paintings by Yoko Ono. Through Wed/18. "Centers of Artistry: Indian Paintings from the Collection." Through Sun/22. "The Bancroft Library at 100: A Celebration 1906-2006." An exhibit celebrating the 100th anniversary of UC Berkeley's Bancroft Library featuring a showcase of rarities from the library's collection. Through Dec 3. "Allen Ruppersberg: The Singing Posters." Through Dec 10. "Semina Culture: Wallace Berman and His Circle." Through Dec 10. See Picks, page 32.

OPENING

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Installation by Bean Finneran (reception Sat/21, 3-5pm). Oct 18-Nov 18. **Charles Campbell Gallery** 647 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. Retrospective of paintings by Channing Peake (reception Sat/21, 3-6pm). Oct 19-Nov 18. **Femina Potens Gallery** 465 S Van Ness; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Experiments in Word and Image: Millennial Graftetti," monoprints and photolithographs by Kate Braverman (reception Fri/20, 7-10pm). Through Oct 29. **GarageGallery** 655 Bryant; 505-3686. "Buy Fine Art before You're 60," group photography show. All works less than \$600. Thurs/19, 6-9pm. One night only. **Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "David Klamen: New Work," oil paintings; "Everything You Think Is True," works by Gabrielle Teschner (reception Thurs/19, 5:30-7:30pm). Oct 19-Nov 25. **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Green Carpet," paintings by Stefan Kürten (reception Sat/21, 3-5pm). Oct 21-Nov 22. **Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Detourned Food: Food in the Form of Activism," group show; "Epidemic," drawings and paintings by Amber Stucke (reception Fri/20, 6-9pm). Oct 20-Nov 11. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "There to Here," paintings by Rebecca Bollinger; "On the Road Again: Beat Culture, Bush Era," works by artists inspired by Beat culture (reception Thurs/19, 5:30-7:30pm). Oct 19-Nov 25. **Soap Gallery** 1142 Howard; www.riversoap.com/soap-gallery. Oct 21, 6-9pm; Oct 28, Nov 4, noon-4pm; and by appt. "Flora and Flesh," works by Robert Cattin, Audrey Chavez, Eric Loucks, and Ilene Sandler (reception Thurs/19, 6-9pm). **Space Gallery** 1141 Polk; 377-3325. Thurs-Sat, Tues, noon-7pm; Wed, noon-6pm. "Phantasm: (in)visible bodies and haunted spaces," group show focusing on paranormal phenomena (reception Sun/22, 7pm-2am). Oct 22-31. **Studio Gallery** 1718A Polk; 931-3130. Wed-Fri, 11am-8pm; Sat-Sun, 11am-6pm. Oil paintings by Brandon Smith (reception Sat/21, 4-8pm). Oct 18-29.

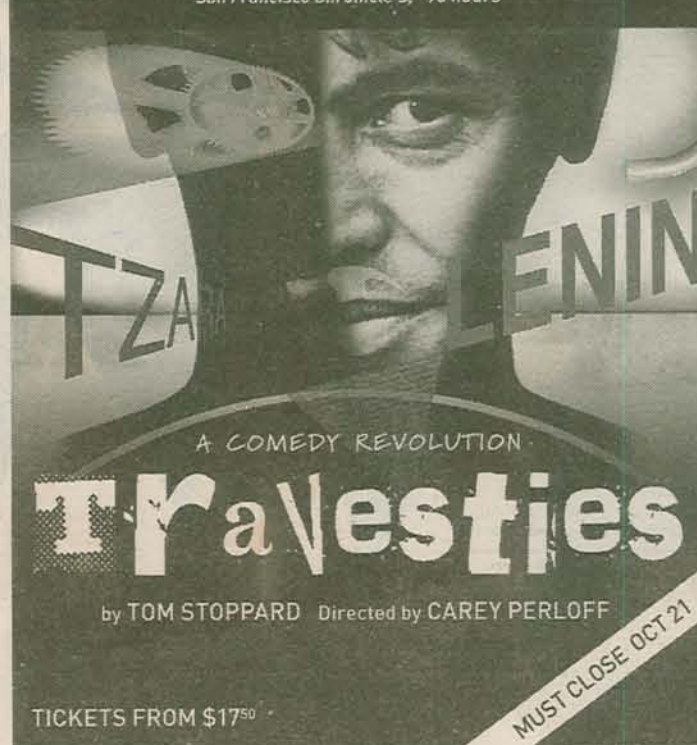
CONTINUES ON PAGE 63»

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San Francisco Chronicle's, "96 hours"



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OPENING
CONT>>

Trace Studio and Gallery 312 Valencia; 863-8312. Tues-Sat, 4-8pm. "Blood Red," paintings and video art by Rob Racine (reception Fri/20, 7-10pm). Oct 20-27.

BAY AREA

Addison Street Windows 2018 Addison, Berk; (510) 981-7546. Daily, 24 hours. "Body Language," sculptures by Michele Collier and Vic Coffield, watercolor paintings by Mary Robinson (reception Oct 27, 6-8pm). Oct 22-Nov 29.

Arts and Consciousness Gallery John F. Kennedy University, Berkeley campus, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. "Faculty Exhibition 2006," (reception Oct 28, 5-7pm). Oct 24-Nov 18.

Creative Growth Art Center 355 24th St, Oak; (510) 836-2340. Mon-Fri, 11am-5:30pm; and by appt. "Dialogues: Karen Kimmel and Creative Growth," interactive project between Kimmel and Creative Growth artists (reception Thurs/19, 5-8pm). Oct 19-Nov 16.

Main Gallery 1018 Main, Redwood City; (650) 701-1018. Wed-Fri, 11am-4pm; Sat-Sun, 10am-3pm. "Between Light and Shadow," oil pastel paintings by JoAnne Horsfall Beasley and ceramic sculptures by Karen Truesdell (reception Sun/22, 4-7pm). Through Nov 19.

ONGOING

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. Paintings by John Belingheri. Through Oct 27.

Anthony Meier 1969 California; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt. "I Believe We Are Believers," new paintings, drawings, and an installation by Sarah Cain. Through Fri/20.

Arch Drafting Supply 99 Missouri; 433-2724. Mon-Fri, 9am-6pm; Sat, noon-5pm. "The Line Up: Up Against the Wall," handmade books presented by Pacific Center for the Book Arts. Through Sat/21.

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "The Cherry Paintings," by Ricardo Carbajal

Moss; "In Rotation," group show. Through Oct 28.

ARTworkSF 49 Geary, suite 215; www.art-worksf.com. Tues-Sat, noon-5:30pm. "Art Hell," group show. Through Oct 28.

Bonafont Gallery 946A Greenwich; 431-7546. Sat-Sun, 2-5pm; and by appt. "Roads," photographs by Joseph Bacon. Through Oct 29.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Tapestries," by Ed Moses. Through Oct 27. "The Chandler Paintings," new works by Patrick Wilson; "Selected Works," multimedia pieces by Lewis deSoto. Through Oct 28.

Catharine Clark 49 Geary, second floor; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. Paintings by Julie Heffernan and interactive video works by Lincoln Schatz. Through Oct 28.

Collage Gallery 1345 18th St; 282-4401. Tues-Wed, noon-6pm; Thurs-Fri, noon-8pm; Sat-Sun, noon-6pm. "Obscura: Celebrating Historical Photographic Processes," group show. Through Sat/21.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Small Changes," new paintings by Gary Ruddell. Through Oct 28.

Fine Arts Gallery San Francisco State University, Fine Arts Bldg, room 238, 1600 Holloway; 338-6535. Tues-Sat, noon-4pm; Wed, noon-7pm. "The California Calligraphy Summit: Cali/Graffi," group show. Through Thurs/19.

Fort Mason Center Main Office Fort Mason, bldg A, Marina at Laguna; 235-4993. Mon-Fri, 9am-5:30pm; Sat-Sun, 9am-5pm. "In Our Backyard: New Prints by Alan May," monotypes of San Francisco. Through Fri/20.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "New Paintings/New Direction," by Mary Robertson. Through Oct 28.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Brian Wall: A Survey 1958-2006," sculptures; "Selected Paintings," by Milton Avery. Through Oct 28.

Hardware Store Gallery 3824 Mission; 839-6404. Fri, 2-7pm; Sat, noon-5pm. "Red Sweaters Deployment Project," more than 2200 miniature red sweaters, one knitted for each soldier

lost in Iraq. Through Oct 28.

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Secrets," recent paintings by Erin Cone. Through Oct 28.

Hilliard Architects and Gallery 251 Post, suite 620; 989-6400. Mon-Fri, 10am-5pm. "The Arc of Your Calypso," paintings by Lynne August. Through Sun/22.

Jack Fischer Gallery 49 Geary; 956-1178. Tues-Sat, 10:30am-5:30pm. Sculptures and collages by Deborah Barrett. Through Sat/21.

Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. Works by Tim Evans, MeeNa Park, and Mike Park. Through Sat/21.

Little Tree Gallery 3412 22nd St; 643-4929. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. "We'd Both Be Better Off," works by Maggie Foster and Tim Sullivan. Through Oct 29.

Masterworks Institute for Works on Paper 251 Post, floor 5; 362-3906. Tues-Sat, 10am-6pm. "Abundance: New Works by Patter Hellstrom." Through Fri/20.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Palimpsest," new paintings by Mark Stock; "Le Silence des Choses," paintings by Catherine Jansens. Through Oct 28.

New Langton Arts 1246 Folsom; 626-5416. Sat-Wed, noon-6pm; Thurs, noon-3pm. "Nothing Stands Still," video works by Juan Manuel Echavarría, Adrià Julià, and Adrian Paci. Through Sat/21.

Newmark Gallery 251 Post, no. 412; 392-3692. Tues-Sat, 11am-6pm; and by appt. "Public Space/Private Space: A Journey Through Drawing and Painting," works by Larry Morace. Through Oct 28.

Office of Ross Mirkarimi City Hall, room 282, 1 Dr. Carlton B. Goodlett Pl; 554-7630. "It Won't Hurt," works by Alike Cooper, Sacha Eckes, and Rachel Sumpter. Through Sat/21.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, noon-5pm; Sat-Mon, by appt. "Five Painters," works by Eric Bailey, Kim Cogan, Joel Dugan, Rogelio Martinez, and Dennis McNulty. Through Oct 28.

Patricia Sweetow Gallery 49 Geary, fourth floor; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Pyramid Dreams," paintings by David Huffman. Through Sat/21. See pick box.

Ratio 3 903 Guerrero; 821-3371. Sun, noon-5pm;

and by appt. "Sewer Covers," sculptures and drawings by Robert Lazzarini. Through Sun/22.

Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. Large-scale toned gelatin silver prints by David Parker. Through Oct 28.

Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "Three Generations of German Modernism, 1940s to the Present," photographs by Erich, Rudi, and Christian Angenendt. Through Oct 28.

San Francisco Museum of Modern Art Artists Gallery Fort Mason, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Susan Parker and Roy Tomlinson; photographs by Sharon Wickham. Through Oct 27.

San Francisco Studio School 30 Hotaling Pl, lower level; www.sfstudioschool.org. Thurs-Fri, noon-4pm; Sat, by appt. "Correlations," works by Lon Clark, Laura Harden, and Pauletta Chanco. Through Nov 30.

Sculpturesite Gallery 201 Third St, suite 102; 495-6400. Tues-Sat, 10am-6pm; Thurs, 10am-8pm. "The Sound of Trees," sculptures by Lawrence LaBianca. Through Sat/21.

Serge Sorokko Gallery 231 Grant; 421-7770. Mon-Sat, 10am-6pm. "James Galanos: Photographs." Through Sat/21.

619 Sansome 619 Sansome; 955-6000. Tues-Fri, 3-6pm; Sat, noon-3pm. "NEWS PRINT: An Observation by Rich Silverstein," images and text from American news. Through Oct 25.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Roadside Attractions," mixed-media installation by Dustin Fosnot; "Architecturalism," mixed-media installation by Ryan Boyle. Through Oct 28.

Student Center Art Gallery San Francisco State University, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Let Me Tell You What's Really Going On in The World Today," art from Oakland middle and high school students involved in Opera Piccola's Art Gate project. Through Nov 8.

Supperclub 657 Harrison; 348-0900, www.supperclub.com. "Who's the Judge?" works by Laura Kimpton. Through Oct 29.

Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Earthly

Concerns: Activist EcoArt Curated by WEAD — Women Environmental Artists Directory," group show. Through Sun/22.

Tinhorn Public Works 511 Laguna; 621-1292, www.tinhornpublicworks.com. Wed-Sun, 11:30am-7pm. "Elsewhere," works by Kathrin Feser. Through Oct 29.

Togonon Gallery 77 Geary; 398-5572. Tues-Sat, 11am-5:30pm. "Roots in the Bay," group show of local artists. Through Oct 28.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues and Sat, 11am-5:30pm; and by appt. New works by Erik Desmazieres and Peter Milton. Through Oct 28.

BAY AREA

Alameda Marketplace 1650 Park, Alameda; (925) 631-9089. Mon-Sat, 9am-8pm; Sun, 9am-7pm. Works by children ages 3-12. Through Sun/22.

Asian Resource Gallery 310 Eighth St; (510) 287-5353, ext. 473. Mon-Fri, 9am-5pm. "The Black Panthers," photographs by Stephen Shames and posters from the archives of Alden Kimbrough. Through Nov 30.

ASUC Art Studio Gallery Martin Luther King Jr Student Union, lower level, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-3065. Mon-Thurs, noon-10pm; Fri-Sun, noon-5pm. Photographs by members of the UCB Photo Club. Through Sun/22.

Gallery of Urban Art 1266 66th St, Emeryville; (510) 596-0020, ext. 197, info@thegalleryofurbanart.com. Mon-Fri, 10am-6pm. "Paintings from Pluto," by James Chronister and Jake Longstreth. Through Sat/21.

Receiver Gallery 1314 Eighth Ave, Oak; (510) 504-RCVR. Wed-Fri, 11-6pm; Sat-Sun, 11am-4pm. "Keep a Breast — Kings and Queens," group show. Through Oct 29.

San Marco Gallery Dominican University of California, Alameda Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. "Reform," sculptures and drawings by Ann Weber. Through Sat/21. **SFBG**

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Silent Theatre Company's staging of *Lulu* (left) pays homage to G.W. Pabst's *Pandora's Box*, right down to the bob sported by the title character. Ivonne Coll (right; alongside Patrick Kerr) taps into the complexity of Bertolt Brecht's *Mother Courage* through a charismatic performance.



Yesterday and today

Proto- and post-expressionism live on
in *Lulu* and *Mother Courage*

By Robert Avila
> a&eletters@sfbg.com

The sideshow denizens who scramble out onstage at the Victoria to mime the evening's prologue constitute an impressive assortment of freaks and wild beasts, stooping giants and bearded ladies strutting and marauding in the nostalgic glow of a flickering projection lamp. But they take second billing to what a supertitle introduces as "the most untamed beast of them all." That would be unbridled sexuality, in the person of our heroine, Lulu.

It's now more than a century since Frank Wedekind, the forefather of German expressionism, gave creative birth to Lulu, a charmingly insatiable and just too desirable young woman and singer from several good homes, thereby throwing sexual hypocrisy back in the faces of his bourgeois audience. Today sexuality is hardly less controversial to the bourgeois even if, say, a film like *Shortbus* simultaneously suggests we've come a short way. *Shortbus* gets a happy ending, after all, while the

result of pitting anarchic human sexuality against a repressed and repressive patriarchal society in Lulu's day had to spell tragedy. Still, though the results are grim, untamed sex emerges glorious if not victorious in *Lulu: A Black and White Silent Play*, Chicago-based Silent Theatre Company's lightly and cheerfully lewd and cheekily clever production.

Both form and content marked out Wedekind's two antinaturalistic Lulu plays — *Earth Spirit* (1895) and *Pandora's Box* (1902) — as exceedingly modern and risqué for their day. Silent Theatre's silent-movie-style staging builds shrewdly on permutations of form and nostalgia by translating back to the stage G.W. Pabst's famous 1929 silent screen adaptation (which starred Louise Brooks and her distinctive bob) in a single one-hour-and-fifteen-minute act. The results benefit from a game cast (including a pert Kyla Louise Webb as Lulu), as well as shrewd and playful staging, filled with the vivacious gestures and grotesque exaggerations of the silent screen and spiritedly choreographed

to the infectious accompaniment of pianist-composer Isaiah Robinson and his spiraling movie-house score.

Although principally an expressionist, Wedekind also pointed in the direction Bertolt Brecht was to take a generation or so later in an already post-expressionist mode. But then, Wedekind and Brecht had much in common, including a penchant for cabaret songs and reimagining the traditions of the carnival and the circus in assailing in boldly experimental form the ferociousness and folly of the social order. That circus-cabaret theme is certainly evident in the Berkeley Rep and La Jolla Playhouse coproduction of Brecht's *Mother Courage*, not least in the utterly fresh yet evocative new score by composer Gina Leishman (among other things founder of Mr. Wau-Wa, a quintet devoted to Brechtian songs). Director Lisa Peterson's sharp cast and vigorous, inspired staging take full advantage of playwright David Hare's earthy and immediate translation to bring Brecht's antiwar play resonantly alive.

Mother Courage, the wily peddler who with her three children follows the battling armies of 17th-century Europe's Thirty Years War to hock her wares and make her living, remains one of the most famous antiheroes of a decidedly antiheroic, antiromantic playwright. But that

doesn't seem to stop audiences from identifying her (unironically) with that intentionally ironic name of hers. Indeed, rendered with a fine Weimar-esque soulfulness and grit by Ivonne Coll, she's a charismatic figure despite her outstanding flaw: her parasitic reliance on war at the inevitable, albeit unintended, expense of her offspring.

Brecht's play, in addressing itself to the class enemy lurking behind the delusional divisions of religion and territory, systematically undercuts any legitimacy claimed by the warmongering values of courage and valor. The Chaplain (a deftly comic turn by Patrick Kerr), for instance, easily exchanges his cassock for some street clothes when the need arises, just as surely as the Catholic flag comes down and the Protestant one goes up when the winds of battle change direction. And by showing how *Mother Courage*, having tied her cart to the scam of war, must hang on to it at all costs — even that of her children's lives — the play doubly negates her name in the circumstances it exposes. But maybe it's Brecht's ambivalence even more than his excoriating attack on the hideous cheat of war that seems utterly contemporary: the strangely productive and seductive balancing act taking place between his dismal view of human nature — alternately vicious and comic in its outline — and his overweening determination to awaken his audience to the truth and thereby to change the world. **SFBG**

LULU: A BLACK AND WHITE SILENT PLAY

Through Oct. 29
Thurs.-Sat., 8 p.m.; Sun., 7 p.m.
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WED 10/18	BUFFALO KILLERS (BOMP/ALIVE), WHITEOWL, BRIAN GLAZER	9:30PM \$6
THU 10/19	BOYSKOUT, HEAD LIKE A KITE, UP THE EMPIRE	9:30PM \$7
FRI 10/20	THE TIME FLIES, THE GREATEST HITS, SNAKE FLOWER II	9:30PM \$7
SAT 10/21	THE HOWLING HEX (W/NEIL MICHAEL HAGERTY), SIC ALPS	9:30PM \$10
SUN 10/22	HUSBANDS, THE POINTS	9:30PM \$5
MON 10/23	PUNK ROCK SIDESHOW EVERY MONDAY	10PM FREE
TUE 10/24	DJ AUSTIN (SAVIOURS)	9PM FREE
WED 10/25	I CAN LICK ANY SOB IN THE HOUSE, HILLSTOMP, DEVIL'S OWN	9:30PM \$6
THU 10/26	SCRABBEL, FRANKEL, THE SCATTERED PAGES	9:30PM \$6
FRI 10/27	SONIC LOVE AFFAIR, THE PETS, VATICANS	9:30PM \$7
SAT 10/28	CLUB CHUCKLES: TODD BARRY (COMEDY CENTRAL) MARY VAN NOTE 9PM, 11:30PM, S10 ADV, S12 NIGHT OF SHOW ADV. TIX AT HEMLOCK & CASANOVA LOUNGE ON 10/18	2 SHOWS
SUN 10/29	BART DAVENPORT, CHICKEN ON A RAFT, BENJI HUGHES	9PM \$7

Diamanda Galás

Leave it to the Germans to invent one multisyllabic word for something we English speakers can only express in full sentences. Dubbing the multilingual, three-and-a-half-octave vocal acrobatics of Diamanda Galás *Schreioper* (shriek opera), they've captured both the technical virtuosity and the theatrical quality of her performances. Something akin to a one-woman force of nature, the classically trained musical extremist has long turned to the dark side for inspiration, revealing demonic sympathies with her 1982 *Litanies of Satan* and creating pieces on the AIDS epidemic for a trilogy of mid-'80s recordings. Most recently, the difficult to fathom theme of genocide — as carried out against an estimated hundreds of thousands to possibly a million Armenians living throughout Asia Minor during the dissolution of the Ottoman Empire from 1914 to 1923 — haunts her 2003 double album *Defixiones: Will and Testament*. Combining elements of a requiem mass and a graveside lamentation for the Armenian massacres, Galás addresses this theme in a theatrical event, *Defixiones: Orders from the Dead*, performed for the first time in the Bay Area, for two nights only. Whether she leaves you stunned, terrified, or outraged, it is certain that Galás will not leave you indifferent. (Nicole Gluckstern)

DIAMANDA GALÁS Thurs/19 and Sat/21, 8 p.m.

Yerba Buena Center for the Arts Theater, 700 Howard, SF. \$19-\$35
(415) 978-2700, www.ybca.org, www.diamandagalas.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Karen McKevitt, and Lara Shalson. See Picks, page 32, for information on how to submit items to the listings.

THEATER

OPENING

Moving Right Along Magic Theatre, Fort Mason Center, bldg D, Buchanan at Marina. 441-8822. www.magictheatre.org. \$35-\$52 (\$20-25 during previews). Previews Oct 21, 24-27, 8:30pm; Oct 22, 2:30pm. Opens Oct 28, 8:30pm. Runs Tues-Sat, 8:30pm; Sun, 2:30pm. Through Nov 19. Marlo Thomas stars in a production of three short plays, written by Elaine May and Jan Mirochek, directed by May and Jeannie Berlin.

Pardon My English Eureka Theatre, 215 Jackson; 255-8207, www.42ndstreetmoon.org. \$20-33. Previews Thurs/19-Fri/20, 8pm. Opens Sat/21, 6pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 5. The 1933 Broadway musical and screwball comedy with music by George Gershwin gets a revival from 42nd Street Moon.

Topdog/Underdog Phoenix Theatre, 414 Mason; 820-1460, www.secondwind.8m.com. \$13-25. Previews Fri/20, 8pm. Opens Sat/21, 8pm. Thurs-Sat, 8pm; Sun, 2pm (no show Sun/22). Through Nov 18. Virginia Reed directs Suzan-Lori Parks's Pulitzer Prize-winning dark comedy about two African American brothers, Lincoln and Booth.

Zoo Story Off-Market Theaters, Stage 250; 1-800-838-3006, www.arclightrep.org. Opens Thurs/19, 8pm. Runs Thurs-Sat, 8pm. Through Oct 28. (Also Exit Stage on Taylor, 277 Taylor. Thurs-Sat, 8pm. Through Nov 18.) \$15-20. Arclight Repertory Theatre presents Edward Albee's first play.

BAY AREA

Passing Strange Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$33-61. Previews Thurs/19-Sat/21, 8pm; Sun/22, 7pm; Tues/24, 8pm. Opens Oct 25, 7pm. Runs Tues, Thurs-Sat, 8pm (also Thurs, Sat, 2pm); Wed, Sun, 7pm (also Sun, 2pm). No show Nov 23; no matinees Oct 26, Nov 4, 9, 18, and 23. Through Dec 3. Singer-songwriter Stew stars in an offbeat musical written by himself and Heidi Rodewald and directed by Annie Dorsen. See Picks, page 32.

ONGOING

Big Love Traveling Jewish Theater, 470 Florida; 1-800-838-3006, www.foolsfury.org, www.brownpa-



PHOTO OF DIAMANDA GALÁS BY AUSTIN YOUNG

which 50 sister-brides flee from Greece to an Italian estate in protest of their forced betrothal to their 50 cousin-grooms. When their safe asylum dissipates under an agreement made between the estate's patriarch (a winningly understated Josiah Polhemus) and the pursuing grooms, the sisters — led by the tentative Lydia (Téana David), party girl Olympia (Rebecca Martin), and Medea-like man hater Thyona (Davina Cohen) — vow to murder their husbands — good-natured Nikos (Ryan O'Donnell), sexually ambivalent Oed (Norman Muñoz), and the sadistic Constantine (Brian Livingston) — in their wedding beds. Though Mee's take on the battle of the sexes, including its larger social and political import, can border on the cliché and sentimental at times, his inventiveness, exuberance, and humor easily draw one in. The material is, moreover, a natural match for the company's brand of high-energy physical performance, which under director Laley Lippard finds an ecstatic but nicely measured outlet in the play's wild dynamics — shifting from quiet and understated humor one minute to bodies repeatedly throwing themselves onto the matted floor the next, as if pitched by the very gods of love and war. (Avila) Cloud Nine Creative Arts Bldg, Little Theatre, San Francisco State Campus, 1600 Holloway; 338-2467. \$8-10. Thurs/19-Sat/21, 8pm; Sun/22, 2pm. Tracy Ward directs British playwright Caryl Churchill's comedy about sexual mores in colonial Africa.

Cowboy Mouth Exit on Taylor, 277 Taylor; 218-6033, www.myspace.com/cowboymouththeplay. \$15. Thurs/19-Sat/21, 8pm. Anodyne Productions presents Sam Shepard and Patti Smith's 1971 rock 'n' roll fantasy play.

Death of a Salesman Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatre.org. \$20-30 (\$10-30, sliding scale, Thurs). Thurs-Sat, 8pm (also Sat, 1pm). Through Nov 18. Fri-Sat, 8pm. Dec 1-Dec. 16. Christian Phillips and Marcella Pethes codirect Arthur Miller's drama about the illusory American dream.

Equus Off-Market Theater, Custom Stage, 965 Mission; 896-6477, 1-800-838-3006, www.cus-tommade.org. \$15-25 (\$10-15 during preview). Thurs-Sat, 8pm. Through Oct 28. Alice Shikina.

CONTINUES ON PAGE 66»

SHN

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ONGOING

CONT>>

directs a Custom Made Theatre production of Peter Shaffer's disturbing psychological drama about a shrink and a troubled adolescent. See review online.

Far Away Exit Theater, 156 Eddy; (510) 421-1458, www.justtheater.org. \$12-20, sliding scale. Fri-Sat, 8pm. Through Nov 4. Just Theater presents Caryl Churchill's near-end-of-the-world drama.

The God of Hell Magic Theatre, Fort Mason Center, bldg D, Buchanan at Marina; 441-8822, www.mag-theatre.org. \$20-45. Wed/18-Sat/21, 8pm; Sun/22, 2:30pm. When it premiered in New York two years ago, Sam Shepard's latest play was timed to influence the outcome of the presidential election — an enticingly bold agenda. Two years and another flagrantly stolen election later, *The God of Hell* remains less interesting for any recyclable reference to that electoral contest than for the reflection in its bleak farce of something larger: an attempt to redraw the psychic and social landscape. Shepard's ostensibly simple political broadside — which rings more with absurdist resignation than Brechtian defiance — has nonetheless a wily power curled up inside. The play — sharply directed by Amy Glazer and leading off the 40th anniversary season of the Magic Theatre, Shepard's old stomping ground — opens on the home of a dying breed: a Wisconsin dairy farmer and his wife. Emma (played with just the right suggestion of guileless good humor and native smarts by Anne Darragh) loves her indoor plants. Frank (John Flanagan), meanwhile, "loves his heifers," as his affectionate wife readily explains to Frank's old friend and their current houseguest, the jumpy and radioactive Graig Haynes (Jackson Davis), hiding from some unspecified disaster out west. On the one hand, the couple looks primed to live happily heifer after. On the other, they appear stuck in a semiparadisaic oasis amid an unforgiving winter and a sea of agribusiness — isolated, alone, stoic, lonely, a little lonesome, and lost without knowing it — yet. The play invokes borders mainly to undermine, comically deflate, or cynically manipulate them. The overall and overwhelming implication is their irrelevance to an imperial might that recognizes no boundaries in the exercise of its will. It's this geography that the play wants us to pay attention to, since survival depends on some grasp of the lay of the land. (Avila)

Hipolito Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, www.missionculturalcenter.org. \$10-18. Thurs-Fri and Nov 12, 8pm. Through Nov 12. Teatro Didáctico Popular presents Héctor Schujman's play, translated into English and directed by Sylvia P. Baeza, based on the Greek myth. **The Living Corpse** Shelton Theater, 533 Sutter; 433-1227, www.sheltontheater.com. \$25. Thurs-Sat, 8pm. Through Nov 18. Oleg Liptsin, founder of Ukraine's TheaterClub/Kiev, directs Leo Tolstoy's potboiler.

Love, Janis San Francisco Marines Memorial Theater, 609 Sutter, second floor; 771-6900. \$35-67. Extended run: Wed/18-Fri/20, 8pm; Sat/21, 2 and 8pm; Sun/22, 2 and 7pm. "I always wanted to be an artist; you know, like some chicks wanna be stewardesses." Everything Janis Joplin (Morgan Hallett) confides in Randal Myler's musical portrait (inspired by Laura Joplin's book and drawing on the rock star's poignant letters and interviews) rings with the humor and pathos of a natural-born rebel-misfit and authentic bluesperson. Delivered with a feisty, appealing earnestness by Hallett and propelled by an outstanding rendering of Joplin's best songs — flawlessly poured out by a live band led by lead guitarist Joel Hoekstra and featuring jaw-dropping vocal work by Cathy Richardson (and on alternating nights, Katrina Chester) — this straight-ahead bio-concert quickly becomes an irresistible ride through the summer of love and a moving encounter with Joplin's vulnerable, soulful spirit. (Avila)

Lulu Victoria Theatre, 2961 16th St; 863-7576, www.victoriatheatre.org. \$20. Extended run: Thurs-Sat, 8pm; Sun, 7pm. Through Oct 29. Chicago-based Silent Theatre adapts German playwright Frank Wedekind's story cycle revolving around femme fatale Lulu. See review online.

Not a Genuine Black Man Marsh, 1062 Valencia, main stage; 826-5750, www.themarsh.org. \$20-25. Extended run: Thurs-Fri, 8pm; Sat, 5pm. Through Nov 25. Brian Copeland returns with his long-running solo show. See review online. **The Other Side of the Mirror** Off-Market Theater, 965 Mission; 896-6477, ext. 2, 1-800-838-3006, www.cafearts.com, www.brownpapertickets.com. \$10. Sun, 7pm. Through Dec. 31. Following her *Farewell to the Tooth Fairy* run, Ruth Ann Miller performs vignettes based on her experiences. **The Ride Down Mount Morgan** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$18-60. Wed-Sat, 8pm (also Sat, 3pm). Through Nov 4. This late Arthur Miller play (which first premiered in

1991 but is just now receiving its Bay Area unveiling in SF Playhouse's production) is a little like his semiautobiographical and more than semisententious *After the Fall* but rewritten as a comedy. Not a great idea. The action takes place inside the drug-addled mind of macho success-story Lyman (Victor Talmadge), who is lying in a hospital bed and confined to a body cast after crashing his sports car on a mountain road. Lyman's two lives crash next as (he imagines) reserved and respectable wife number one, Theo (Karen Grassle), and daughter Bessie (Kristin Stokes) meeting baby-boomer free-spirit wife number two, Leah (Nancy Carlin), in the waiting room outside. Lyman's dilemma is how to convince them that they should accept the bed he's made and just all lie in it happily ever after.

Meanwhile, the question of Lyman's subconscious motivation at the time of the accident (a guilt-ridden death wish? a cry for attention and atonement?) never quite gets settled, which is fine, though neither is it satisfactorily explored. Director Joy Carlin confidently stages the elliptical time-bending narrative, and her solid cast paints boldly the personalities and relationships floating around in Lyman's head. At times the performances resist cohesion, however, as if they were all too much like characters not really in the room together. Talmadge brings a buoyant enthusiasm to Lyman's overly self-indulgent joie de vivre, tempering our immediate dislike for such a man (and paving the way for the tentative reconsiderations Miller has in mind), but Lyman is still an unbearable ego, if ultimately a slightly deflated one. (Avila)

San Francisco Solo Festival Off Market Theater, 965 Mission; 896-6477, ext. 2, 1-800-838-3006, www.cafearts.com/sfsf2006, www.brownpapertickets.com. \$10. Through Sat/21. See the program Web site for a complete listing and schedule of shows. Matthew Quinn, artistic director of C.A.F.E., presents a solo-performance festival featuring Mike Capozzola, Rebecca Fisher, Julia Jackson, Ron Jones, Harmon Leon, Lynn Ruth Miller, Jennifer Proctor, Katie Rubin, Betsy Salkind, Kurt Weitzmann, Nina Wise, and more. **The Taming of the Shrew** Burliel Clay Theater, 762 Fulton; 762-2071, ext. 1, 1-866-468-3399, www.african-americanshakes.org. \$15-25 (\$5 at the door on preview night). Fri/20-Sat/21, 8pm; Sun/22, 3pm. Woodminster Amphitheatre, 3300 Joaquin Miller, Oakl. Free. Sun/24, 3pm. The African-American Shakespeare Company puts some '70s-style soul into the Bard's comedy.

Titus Andronicus Young Performers Theater, Fort Mason, bldg C, suite 200, Marina and Buchanan; 439-2456, www.speareensemble.com. \$20. Fri-Sat, 8pm (Oct 20, 9pm); Sun, 7:30pm. Through Nov 5. Spear Ensemble puts on Shakespeare's ultraviolet play in less than two hours.

Travesties Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$12-80. Extended run: Wed/18-Sat/21, 8pm (also Sat, 2pm); Sun/22, 2pm. American Conservatory Theater's 40th anniversary season opens with a luxurious but less-than-meaty revival of Tom Stoppard's notoriously clever exploration of art and politics. The action is set in neutral Zurich during World War I, seen many years later through the faulty, wayward memory of Henry Carr (Geordie Johnson), a minor British official whose passing acquaintance and legal tussle with no less than James Joyce (Anthony Fusco) over a local production of Oscar Wilde's *The Importance of Being Earnest* earned the real-life Carr a permanent place of minor mockery in Joyce's stream-of-consciousness tome *Ulysses*. Stoppard places two more revolutionary historical figures in Carr's orbit: Vladimir Tristan Tzara (Gregory Wallace) and Vladimir Ilyich Lenin (Geoff Hoyle), both technically available in Zurich at the time. Ideas, form, and content all accordingly collide in reminiscences heavily inflected with Carr's Edwardian conservatism, the recalcitrant views and styles of his associates, and appearances from the world of Wilde's play. Artistic director Carey Perloff helms a lavish, beautifully choreographed production (featuring Douglas W. Schmidt's remarkable Dada-inspired scenic design), and her excellent cast is great fun. And yet history's desultory march forward since the premiere of Stoppard's pointed burlesque in 1974 has somewhat attenuated its muscle, leaving part of its rapid-fire, allusion-laden repartee and its facile portrait of Lenin (played largely for laughs, albeit brilliantly, by Hoyle) feeling a bit tired. (Avila) **The War at Home** New Conservatory Theater Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Nov 5. John Dickson directs local playwright Brad Erickson's play about a young man who advocates for gay marriage in his Southern Baptist community. **Young Frankenstein**: The Play Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com/youngfrankenstein. \$15. Fri-Sat, 8pm; Sun, 3pm. Through Oct 29. Darkroom Theatre's Impossible Productions adapts Mel Brooks's classic *Young Frankenstein* into a show as appropriate to the season as candy corn. See review online.

BAY AREA

Andromache Berkeley City Club, 2315 Durant; (510) 558-1381, www.centralworks.org. \$9-25, sliding scale; pay what you can Oct 20 and 27. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 19. Central Works revives its production of Jean Racine's neo-classical rendering of the post-Trojan War saga.

Colorado La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. \$10-15. Thurs-Sat, 8pm. Through Oct 28. Impact Theatre performs Peter Sinn Nachtrieb's new play. **Dessa Rose** Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, theatreworks.org. \$35-62. Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm, except Oct 28). Sun, 2 and 7pm (no 7pm Oct 29). Through Oct 29. TheatreWorks presents the West Coast premiere of Lynn Ahrens and Stephen Flaherty's musical about a southern belle and a runaway slave. **Les Enfants Terribles** Oakland Metro Operahouse, 201 Broadway, Oakl; (510) 763-1146, www.oaklandopera.org. \$32-36. Thurs/19-Sat/21, 8pm; Sun/22, 2pm. Oakland Opera Theater offers a musically sound but otherwise highly uneven production of Philip Glass's chamber and dance opera based on Jean Cocteau's 1929 novel. Paul (baritone Axel van Chee) and Elizabeth (soprano Johee Choi) are a brother and sister who, with a turbulent and incestuous devotion, enclose themselves in a world of fantasy through an activity they call "the game." They live in their room, according to the Narrator (Larry Rekow), "like two halves of the same body," but the outside world inevitably comes knocking as boys at play mimic the violent, war-making capacities of their adult counterparts with a dangerous fidelity. Yet the incapacity of children to imagine death marks a realm of innocence around Elizabeth and Paul, until they bring their childhood fantasies into adulthood, and the ensuing tragic consequences underscore the darker, addictive magic of the imagination. While a trio of pianists under musical director Deidre McClure gracefully renders Glass's transporting score, the production as a whole, staged by Tom Dean and choreographed by Danny Nguyen, comes marred by much unevenness in performance and presentation amid a set often too bare and scruffy not to be distracting. Despite a potentially interesting (though finally meaningless) transposition of the action from Paris to Saigon, Dean's staging never realizes a compelling integration of the material. (Avila)

Love Is a Dream House in Lorin Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$15-30, sliding scale. Thurs-Sun, 8pm. Through Nov 5. Shotgun Players presents Marcus Gardley's play about activists and gentrification in South Berkeley. See review online.

Mother Courage Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$33-61. Wed/18, 7pm; Thurs/19-Sat/21, 8pm (also Thurs and Sat, 2pm); Sun/22, 2 and 7pm. As a response to Hitler's invasion of Poland, Bertolt Brecht wrote *Mother Courage* in just five weeks in 1939. Brecht's intent was to intellectually — rather than emotionally — engage the audience with commentary on the horrific absurdity of war. In spite of himself and luckily for his audiences, he created a very sympathetic protagonist. Shrewd, witty, and making the best of a bad situation, itinerant saleswoman Mother Courage (a.k.a. Anna Fierling) is attractive to audiences despite embodying "the unholy alliance of war and commerce." Coproduced with the La Jolla Playhouse, Berkeley Repertory Theatre stages the work to delightful ends. Ivonne Coll plays the fierce and illusionless Anna Fierling-Mother Courage to the hilt, while composer Gina Leishman successfully weaves the cabaret-style songs into a new score. In keeping with Brecht's desire to strip the theater down for the purpose of engaging the audience beyond the sentimental trappings of story, the set is interestingly spare and largely symbolic. David Hare's new translation is witty and contemporary, and the cast is uniformly good. Besides Coll's portrayal of Courage, Patrick Kerr is a standout as the Chaplain. (Masha Gutkin) **The Orchid Sandwich** Contra Costa Civic Theater, 951 Pomona, El Cerrito; (510) 524-9132, www.cccot.org. \$20-22. Fri/20-Sat/21, 8pm; Sun/22, 2pm. Contra Costa Civic Theater presents artistic director Louis Flynn's farce about an eccentric and her racketeering neighbor.

Thoroughly Modern Millie Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek; (925) 943-7469, www.dlra.org, www.dloc.org. \$26-38. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 4. In an East Bay premiere, Ryan Weible directs the Diablo Light Opera Company's production of the musical, set in the Roaring '20s. **Walking the Dead** Berkeley City Club, 2315 Durant, Berk; (510) 326-8197, www.theatre.org. \$15-20. Thurs-Sat, 8pm; Sun, 2pm. Through Oct 29. Theatre Q performs Keith Curran's drama set at a memorial service for a transgender murder victim. **Woody Guthrie's American Song** Willows Theatre, 1975 Diamond, Concord; (925) 798-1300, www.wil-

lowstheatre.org. \$30-35. Wed-Thurs and Tues/24, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm (also Oct 29, 7:30pm). Through Nov 12. Peter Glazer adapts Woody Guthrie's classic American folk songs into a musical.

DANCE

Dancers Anonymous II CounterPulse, 1310 Mission; 435-7552, www.counterpulse.org. \$15. Fri-Sat, 8pm. The all-male troupe of fortysomethings from Santa Cruz performs. **Na Lei Hula i Ka Weku** Palace of Fine Arts Theater, 3301 Lyon; 392-4400, www.palaceoffinearts.org. \$30-35. Sat and Oct 27, 8pm; Sun, 2pm. Through Oct 29. Patrick Makukane choreographs his troupe in *Daughters of Haumea*, a Hawaiian-style dance. See Picks, page 32. **Trolley Dances** Market Street Railway Museum, 77 Steuart; 762-0721, www.epiphanydance.org. Free. Fri, 11am-1:15pm; Sat-Sun, 11am-2:45pm. Kunst-Stoff, Epiphany Productions, Facing East Dance and Music, Janice Garrett, and Charles Moulton perform on a moving N Judah Muni car. **Walls and Doors** OOC Theater, 3153 17th St; 863-9834, www.odctheater.org. \$12-18. Fri-Sat, 8pm. Sun, 2pm. Through Oct 28. HerPic Performances presents a piece choreographed by Irva Hertz-Piccioetto based on Dorothea Tanning's paintings and sculptures depicting female adolescence.

BAY AREA

Cloud Gate Dance Theatre Zellerbach Hall, Lower Sproul (near Bancroft and Telegraph), UC Berkeley, Berk; (510) 642-9988, www.calperfs.berkeley.edu. \$26-46. Fri-Sat, 8pm. The Taiwanese troupe performs *Wild Cursive*, the final chapter of *Cursive: A Trilogy*.

Savage Jazz Dance Company Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl; (415) 256-8499, 1-866-558-4253. \$14-19. Thurs/19-Sat/21, 8pm; Sun/22, 3pm. Reginald Ray Savage choreographs a jazz dance program.

PERFORMANCE

BATS Improv Main Stage Company Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. \$15-18. Fri-Sat, 8pm. The improv troupe performs *Life Game*. **Bat Tales** War Memorial Veterans Bldg, 401 Van Ness, green room; 346-8959, 1-866-468-3399. Sun, 3pm. Leslie Friedman directs a program of short music, dance, and storytelling pieces about bats.

Broadway with a Twist Exit Stage Left, 156 Eddy; 1-800-838-3006, www.bwaytwist.org. \$12-24. Thurs-Sat, 8pm. Through Oct 28. The all-male musical revue sings popular show tunes. **Christian Cagigal** Exit Cafe, 156 Eddy; 673-3847, www.theexit.org. \$10-20. Fri-Sat, 8:30pm. Through Oct 28. The magician and illusionist performs his new show, *13 Steps*. **Fairy Butch** 12 Galaxies, 2565 Mission; 339-8000, www.fairybutch.com. \$10-20 sliding scale. Sat, 8pm. The Twilight Vixen Review performs at the queer, femme, butch, andro, and tranny party. **Gadget Thick House**, 1695 18th St; 421-4849, www.zspace.org. \$15. Runs Thurs-Sun, 8pm. Through Oct 29. Installation artist David Szlaza presents a multimedia show based on the Manhattan Project.

Diamanda Galás Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. \$19-35. Thurs, Sat, 8pm. See pick box.

Josephine Baker: A Life of le Jazz Hot! Yerba Buena Center for the Arts Theater, Howard and Third; 392-2545, www.performances.org. \$27-39. Tues, 8pm. The Imani Winds ensemble plays music to tell Baker's story, with dance by Rachael Ashley and vocals by Rene Marie.

Kielbasa Martuni's, 4 Valencia; 241-0205, www.kielbasa.com. \$5. Sun, 7pm. Accordionist Kielbasa hosts a Halloween show featuring Alotta Boutte.

Monday Night Marsh Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon-Tues, 8pm. Members of the Z Space Studio Lab perform works in progress.

Mortified Make-Out Room, 3225 22nd St; www.makeoutroom.com, www.getmortified.com. \$10-12. Mon-Tues, 8pm. Ongoing. Producers Scott Lifton and David Nadelberg host readings by regular people revealing their most embarrassing life experiences.

Richter Scale Shelton Theater, 533 Sutter, (206) 602-6342, www.richterscalesf.com. \$20. Sat, 10pm; Sun, 8pm. Through Nov 26. The local political sketch comedy troupe performs in *Declaration of Codependence*, a revue.

San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330, www.sfoopera.com. \$25-235. This week the opera presents Verdi's *Rigoletto* (Sat, 7pm; Tues, 7:30pm), and Wagner's *Tristan and Isolde* (Sun, 1pm).

Tales of Horror Next Stage, 1620 Gough; 218-4408. \$10. Fri-Sat, 8pm. An improv troupe performs horror stories on the fly.

Un-Scripted Theater Company SF Playhouse, 533 Sutter, second stage; 869-5384, www.un-scripted.com. \$10-15. Thurs-Sat, 8pm. Through Oct 28. The improv troupe performs in *Supertrain!* **The Whole Story** Muse Art Gallery, 614 Alabama; www.watchwordpress.org. \$10. Fri-Sat, 7pm. Watchword Press presents an installation and multimedia performance based on local writer Paul Gacloch's short story *After the Flood*, featuring work by 40 artists, including members of the Extraordinary Forest collective.

BAY AREA

Secret Circus Marsh, Gaia Arts Center, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$10-20. Wed-Thurs, 8pm. Azeem and Lisa Marie Rollins host a series of multidisciplinary performances, this week by solo performers James Cagney, Agustin Palacios, and Lisa Marie Rollins, with music by Soul Cat. **UniverSoul Circus** Oakport and 66th Ave, Oakl; (510) 625-8497, www.ticketmaster.com. \$10-28. Sat/21, 4pm; Sun/22, 1, 4, 7pm; Tues-Fri, 10:30am, 7:30pm; Sat, noon, 4:30 and 8pm (also Oct 28, 10:30am, 1:30pm); Oct 29, 6pm. San Francisco ringmaster Veronica Williams leads the circus arts show with an urban edge.

COMEDY

Cobb's Comedy Club 915 Columbus, SF; www.cobbscomedyclub.com, www.ticketweb.com. Wed, 8pm: Killing My Lobster, \$15. Thurs, 8pm: All-Pro Comedy Showcase, \$10. Fri-Sat, 8 and 10:15pm: Jim Norton, \$22.

50 Mason Lounge 50 Mason, SF; 398-4129, www.laughalotproductions.com. Friday Night Comedy, with host Eric Peterson, \$10. Sat, 8pm: Saturday Night Showcase, \$10.

Harvey's 500 Castro, SF; 431-4278. Tues, 9:30pm: Pippi Lovestocking and Ronn Vigh host a gay comedy night featuring Marti MacGibbon, Chrissy Collins, Dina Viccari, and Kennie Yun, free.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

WEDNESDAY: 871 Fine Arts 49 Geary, suite 235, SF; (415) 543-5155. Norma Cole reads from her new collection of poetry, *Collective Memory*, 5:30pm, free. **Laurel Bookstore** 4100 MacArthur, Oakl; (510) 531-2073, www.sheSpeaks.com. SheSpeaks open mic for women, pets, and performers, 7:30pm, donations accepted. **Magnet** 4122 18th St, SF; www.magnetsf.org. Kirk Read and Larry-Rob Roberts host "Smack Dab" open mic, featuring Ed Wolf, 8pm, free.

THURSDAY: San Francisco State University Poetry Center Humanities Bldg, room 512, 1600 Holloway, SF; www.sfsu.edu/~poetry. Barbara Jane Reyes and Yunte Huang read, 4:30pm, free.

FRIDAY: Cafe Royale 800 Post, SF; (415) 441-4099, www.caferoyale-sf.com. The Buddhist American Poetry reading and symposium features Tsering Wangmo Dhompas, Dale Pendell, Pat Reed, Andrew Schelling, and Gail Sher, 6pm, free. **Galeria de la Raza** 2857 24th St, SF; (415) 255-9035, www.youthspeaks.org. Youth Speaks presents "The Vent," an open mic series for spoken word artists under 21, 7pm, free.

SATURDAY: Magnet 4122 18th St, SF; (415) 731-2424. Gay Artists and Writers Collective (GAWK) hosts an evening of spoken word and more, 7pm, free. **Make-Out Room** 3225 22nd St, SF; www.writerswithdrinks.com. Charlie Anders hosts "Writers with Drinks," featuring Lisa Goldstein, Cynthia Heimel, Tim Redmond, Michelle Orange, and others, 7:30pm, \$3-5, sliding scale. **Unitarian Universalist Center** 1187 Franklin, SF; www.sfsu.edu/~poetry. Diane di Prima, Joanne Kyger, and Michael McClure read, 7:30pm, free.

SUNDAY: Make Out Room, 3225 22nd St, SF; (415) 647-2888, www.poetrybus.com, www.thewordparty.com. Wave Books presents the Poetry Bus Tour readings, 1-5pm, \$10. (Also at Club Deluxe, 1511 Haight, SF, 415-552-6949, 7pm, \$5.)

TUESDAY: Priya Indian Cuisine 2072 San Pablo, Berk. "Poetry Express," open mic featuring Eugene David, 7pm, free. **SFBG**



Ask Dr. Hal

PREVIEW Fine, I'll admit it: I was one of those kids who never stopped bugging my elders with questions. Parents, teachers, neighbors, everybody — I pestered them all, one after the other, day after day after day into my little rug rat infinity. Well, not quite: puberty hit, and like every other gangly brat at that age, I decided it was most decidedly uncool to keep asking so many questions, even if I still wanted the answers to the universe. From there it only got worse. Middle school became high school; my mouth stayed shut. Then came college: we thought we knew everything back then, didn't we?

Well, fortunately for newly inquisitive adults like you and me, we have Ask Dr. Hal to help us answer all of those unresolved questions from our past. Described as an "interactive intellectual salon," the wisecracking Q&A session relies upon the audience to provide omniscient powerhouse-improv comic Dr. Hal with open-ended zingers such as "why do men have nipples?" to keep the discourse rolling. Truth seekers deemed by the doctor to have posed a particularly worthy question will be asked to come onstage to chug a shot of Fernet before receiving his sage advice, and wacky assistant Chicken John will push things forward at a wonderfully demented pace. (Todd Lavoie)

ASK DR. HAL Wed/18, 9 p.m. 12 Galaxies, 2565 Mission, SF. \$7

(415) 970-9777, www.12galaxies.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 32, for information on how to submit items to the listings.

THURSDAY 19

Labelle 30th Anniversary Labelle Day Spa and Salon, 233 Grant, SF; 433-7644. 5:30-8pm, free. To celebrate the big 30, this fancy spa and salon is throwing open its doors to the great unwashed masses, yearning to breathe free and have their eyebrows shaped. In the press release, owner Bella Schneider states, "We support women in every way." I'm not sure if this means that dudes can't get free hairstyling, exfoliations, and nail polish changes, but it's worth a go, he-man. All gratuities go to Raphael House, a shelter for families in crisis, so don't be cheap, champ.

Measure O Law Offices of Gonzalez and Leigh, 2 Shaw Alley, SF; 512-2000. 5:30-8pm, free. Years after getting spanked in the mayoral race, Matt Gonzalez retains his lead in the city's contest for hippest politician. This is actually a fundraiser to support Oakland's Measure O, the instant runoff voting campaign, but it's really a chance to hang out with keynote rocker Krist Novoselic and eat free cheese. Plus, I think they're serving whip-its and bong loads as well. The Gonz may not have a 20-year-old model girlfriend, but he does have rocking amigos.

FRIDAY 20

Chocolate Happy Hour San Francisco Chocolate Factory, 286 12th St, SF; www.sfchocolate.com. 5-7pm, free. Chocolatier Anthony Ferguson of boutique sweetmaker Cacao Anasa will be serving up samples of his handcrafted truffles at this event. Wouldn't it be cool to be able to write "chocolatier" on your resume?

"David Singer Project Benefit Art Show and Card Deck Release Party" Artrock Gallery, 893 Folsom; www.artrock.com. 7-10pm, free. The David Singer Project, aiding the ill artist, benefits from this show and sale of works by Singer and artists contributing to the Singer Signature Card Deck.

SATURDAY 21

Tour de Castro Tricycle Race Castro between Market and 19th St, SF; www.thesisters.org.

Noon, \$50 for team of 2-5 people. The Sisters of Perpetual Indulgence put on this three-wheeled, rolling bar crawl to benefit AIDS Lifecycle riders who fall short of the \$2,500 needed to participate in that event. Teams of drunken, dressed-up pedallers ride from bar to bar, drink tickets in hand, picking up donations. There are also prizes for Best Gluts, Best Wig, Best Costume, and Most Outrageous. Unfortunately, team sign-ups are closed, but if you're hell-bent on boozing, the Sisters might let you squeeze in. At least donate to those brave and brazen enough to combine adult beverages, cross-dressing, and children's exercise equipment.

BAY AREA

Goblin Jamboree Bay Area Discovery Museum, East Fort Baker, 557 McReynolds Road, Sausalito; (415) 339-3900. 10am-4pm, \$12 for adult-child pair. Sure, you can get dressed up with your kids and take them to the Goblin Jamboree for the pony rides, games, petting zoo, and live entertainment. Then the next thing you know, they've snuck off to the witches' school, and what the press release calls "fabulous family fun" is tainted by the darkness of the occult. When your house is filled with powder of dried newt and the triplets are all using the same eyeball to see with, don't come crying to me. Also Sun/22.

SUNDAY 22

Dog and Owner Look Alike Contest Cannery, 2801 Leavenworth, SF; 771-3112. Noon-4pm, free. Dogs and their owners really do tend to start looking the same after a few years. Instead of trying to cover up the fact that you bear a remarkable resemblance to a middle-aged dachshund, why not own it and enter this contest? There's also a pet trick contest and a "Dog-O-Ween" costume contest. This is free, but it's also a fundraiser for Pets Are Wonderful Support, so if you can't bring money to donate, you're encouraged to bring pet food.

BAY AREA

Goblin Jamboree Bay Area Discovery Museum, East Fort Baker, 557 McReynolds Road, Sausalito; (415) 339-3900. 10am-4pm, \$12 for adult-child pair. **SFBG**

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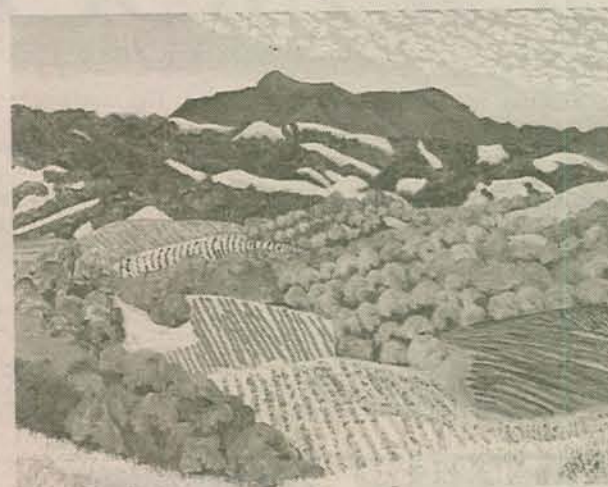
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• Chanteuse JUDITH OWEN.
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Show 666
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Got capsicum?

By Paul Reidinger
 > paulr@sfbg.com

With time, one finds oneself bidding fond farewells to one's spicehound friends. Oh, nothing changes too dramatically, except that bit by bit (or bite by bite), onetime fire-eaters lose their taste for the thrill of capsicum. Certain alluring foods of yore — chili, pepperoni pizza, Mongolian beef — start to cause problems, especially if eaten too near bedtime. You still go out with them, your spicehound pack, but when they point at this or that on the menu, wondering which dishes are spicy, they are plotting routes of retreat now, not angles of approach. Everybody is silently hoping to sleep through the night, like babies with dry diapers, not awoken at 2 a.m. with a remorseful jolt and a growing blaze amidships. People sip their green tea, and they do so carefully.

For years I held out against this trend. X and Y might no longer fling themselves into the spiciest dishes they could find, like boys from a Mark Twain novel plunging with a whoop into a water hole of unknown depth, but I still had a taste for flame. Then, recently, I ate at So, a modish

Chinese noodle house on that insanely busy stretch of Irving just west of 19th Avenue, and I heard the bell toll. There was no need to ask for whom it was tolling: it tolled for me. It tolled and tolled, in fact, and I ignored it. Later I was sorry, but at the time I was in a bliss of tingling lips and couldn't be bothered to heed the alarm.

So is an atypical Chinese restaurant in a number of respects. For one thing, its menu consists largely of soup and noodle — and soupy noodle — dishes, as at a Vietnamese pho house. It also has a spare, modernist youthfulness devoid of tired linoleum floors and harsh overhead lighting; the walls are bright yellow and the ceiling a rich gray blue, while a noisy crowd young enough to match the youth of the staff sits at rosewood tables on rosewood chairs. Mainly, though, So is a temple of the incendiary. I cannot recall the last time I found so much chile firepower in one place. It is the gastronomic equivalent of a munitions cache.

So ... you have been warned, or summoned. I must also add that portion sizes are simply immense. The noodle soups are served in bowls the size of cantaloupe halves and can easily satisfy two if not

three, especially if you open with one of the splendid starters. If you notice that these take a little longer to reach the table than is usual in Chinese restaurants (many of which rush them out in just a few minutes), it's because they're made to order and with care. The pot stickers (\$5.50) in particular are exceptional; they reach the table nested in a pinwheel pattern, are fragrant with fresh ginger when opened, and — what is most noticeable — are wrapped in homemade dough that has a definite fresh-bread springiness and smell to it. When you eat these pot stickers, you will likely realize that most of the other restaurant pot stickers you've ever eaten in your life were prepackaged and reheated items. Mass-market, mass-produced stuff. So's are revelatory.

Nearly as good are fried shrimp dumplings (\$6), also powerfully gingery, and dried sautéed string beans (\$5) in a thick garlic sauce. The So chicken wings (\$5.25) — really a hodgepodge of wings and drumsticks — are a clever and potent Chinese retort to the American cliché of buffalo wings; So dips its poultry parts into a batter that crisps up nicely, then drizzles them with a molasses-thick sauce of gar-

lic, ginger, and slivered red chiles for some smolder. The sauce accompanying the curry coroque (\$4) — three Japanese-style potato croquettes, about the size and shape of Brillo pads — looks similar but has a stronger acid presence: hoisin with some rice wine vinegar?

The starters are tasty but not, as a rule, hot, which makes the arrival of a dish like pork with hot peppers (\$6.35) — a platter heaped with a stir-fry of shredded meat, chopped jalapeños, onions, and scallions, with a spicy garlic sauce — rather bracing. Only slightly less forceful is shredded pork with garlic (\$6.35), which substitutes serene water chestnuts and willow tree fungus for the raucous hot peppers and adds a splash of vinegar for clearheadedness.

"My nose is running," said the spicehound emeritus to my left. He found himself confronting the seafood soup noodle (\$6.35), a sea of spicy broth clogged with shrimp, calamari, scallops, and napa cabbage — something like an East Asian answer to cioppino. His longing gaze drifted across the table to the seaweed noodle soup (\$6.35), a kind of giant egg-drop soup fortified with seaweed and spinach, peas, mushrooms, and shrimp. The flavor

of the broth was deep but beatifically mild, like the blue of a lovely sunset at the end of a windless and warm — but not hot — day.

The social experience of So is nearly as intense as the peppery food. We found the place packed early on a Sunday evening; tablefuls of young folk mounted a steady roar of conversation while others waited on the sidewalk, barking into cell phones of many colors until tables opened up. The service at dinner-time is friendly and efficient but forever teetering on the brink of being overwhelmed. During a noontime visit, on the other hand, I found a rather startling calm and was able to notice that a "help wanted" sign was posted on the front door — a clue that business is quite a bit better than so-so. **SFBG**

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WITHOUT RESERVATIONS

Daytripper, yeah

Among the many excellent reasons to do some daytripping in the Anderson Valley is to refresh one's sense of hope that the stranglehold of chardonnay and cabernet sauvignon on California's oenophilic imagination isn't necessarily eternal. Oh yes, a number of the winemakers along the blissfully unbusy Highway 128 offer versions of these pedigreed old French warhorses along with versions of pinot noir and sauvignon blanc, which are only marginally less familiar and probably no less pedigreed.

But perhaps because land values in the area aren't quite as insane as in Napa Valley and the better-known parts of Sonoma County, winemakers seem to feel a greater freedom in experimenting with varieties of grapes that are either not well known or not well regarded in this country. Brutocao, for instance, is now offering bottlings of dolcetto (a bright, mid-weight Italian red) and primitivo, the big red bruiser — and zinfandel sibling — from the south of Italy. Brutocao also offers a zin, and it's pleasantly smoky, but I preferred the primitivo and its fresh-cherry kiss.

Just up the road, a pair of wineries are quietly working a revolution in white wines. A major theme here is the making of dry wines from German grapes — mainly gewürztraminer and Riesling — better known for Old World wines of considerable fruitiness and sweetness. The gewürzes at both Hush and Navarro retain the grape's distinctive spicy-floral perfume, along with some fruit, but have a sunny tartness. Navarro's Riesling, meanwhile, compares favorably, in my view, to many of the great Loire whites made from sauvignon blanc; it is light but solid, not as thick in the nose as the gewürzes but with a wonderful balance of acid, fruit, and a suggestion of minerality.

It is the Hush chenin blanc, though, that most captures my heart. Here we have a grape most of us would associate with one of those Paul Masson orgy wines from a jug, circa 1973. Yet the French have long known that chenin is noble, and if treated right — if not encouraged to proliferate promiscuously, if grown with concentration in mind — it can produce such splendid wines as Savennières. I am not sure Hush is quite at that level yet, but one goal of the winemakers surely is redemption for this undervalued grape, and that much at least they have already achieved.

Paul Reidinger
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Inklings

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS The idea of love at first sight is a ridiculous thing to me. Most people I love long before I ever see them. In fact, if I'm not already in love with you, try taking your knife out of my back and calling an ambulance.

You don't believe me. I don't expect you to! I don't believe me either or you or anything. All I do is see and say. And by see I mean see and feel and hear and taste shit and yeah, by way of a Purpose in Life, try and tell you about it.

For me and Orange Pop #2's second date we went to my new favorite restaurant, Penny's Caribbean Café. But I already reviewed it, so here's a poem:

*You can love the world
so so much yet know that
no matter how ultimately it embraces
you, it won't, can't return*

your box of chocolates

*So you hope to find
instead a person
maybe loves the world
as much as you do*

*or more even, and
you can play together
in a darkened room
while outside, without knocking*

the earth sends flowers

That's my poem. Remember Orange Pop #2? She got some gigs personal chefing around San Rafael and might sometimes need an assistant. So she said she was going to get me a chef's shirt with Daniella on it.

I pointed out that technically my name is Danielle.

"I like Daniella," she said.

Me too. She's the boss.

Sometimes, on her days off, we eat at places, talk about food and boys and whether to put the chicken in the soup before or after the water gets hot. And she showed me how to make a tart.

One day Orangey called and asked how I make chicken with rice and tomatoes, because that was what The Man wanted for dinner. I was ashamed to say how simple it was, so I made up some extra steps, like breading and browning the chicken first, and sautéing stuff and reserving this and clarifying that,

and the next day she said her client loved it. "Really?" I said. I didn't tell her (until now I guess) that normally I just throw everything in a pot, put the lid on, and wait for dinner to happen. Out of curiosity, I cooked it up the cockamamie way I'd told her to do, and it came out inedible. But I'm pretty sure that was because the expiration-date chicken I'd bought was bad.

Anyway, this time she had a cute little café in Larkspur to take me to. The Tabla Café, which I loved. Restaurants are just like people to me, except the menu is easier to read. Salads. Soups. Drinks. The Tabla's specialty is dosas, and they're great. They're crepes made from rice flour and dal and wrapped around whatever you want, like scrambled eggs, smoked salmon, chicken, turkey, mushrooms. . . . I had to have the last one on the list because it was lamb meatballs and I liked the sound of that. It was 10 bucks, but it was big enough to feed two people if you get a salad or something else, which we did — a green one with candied walnuts and vinaigrette (\$7.50).

OK, so we split all that and it was delicious. The meatballs were great, punctuated with pickled onions and cabbage and drizzled with tahini. The dosas come with a choice of dip-intos, including avocado orange salsa, apple ginger salsa, raita, and peach chutney. The chutney was good, but the dosa didn't even need it, really.

Nice place. Like everything else in the North Bay, it's in a plaza, but — small, bright, airy, arty, and in short, my new favorite restaurant!!!

Are you on to me? With the help of my good friend hyperbole (and maybe a dash of brute force), I mean to completely obliterate any inkling of an idea of a chance in the world for an objective and accurate restaurant review — or love. **SFBG**

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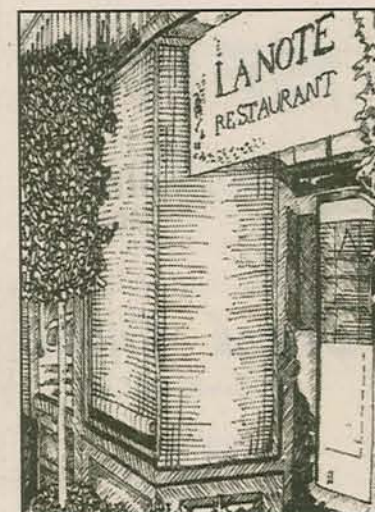
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Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (Staff) 891 Beach, SF. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.
Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff) 44 Campton Place, SF. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.
Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold, SF. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.
Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably priced wine list. (PR, 2/05) 777 Sutter, SF. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Mijita shows that Traci des Jardins can go down-market with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg, Suite 44, SF. 399-0814. Mexican, B/L/D, \$, AE/MC/V.
Tlaloc rises like a multistory loft on its Financial District lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito and decent fish tacos. (Staff) 525 Commercial, SF. 981-7800. Mexican, L/D, \$, AE/MC/V.
Tommy Toy's Haute Cuisine Chinois is a cross between a steak house and *The Last Emperor*. The food is rich and fatty and only occasionally good. (Staff) 655 Montgomery, SF. 397-4888. Chinese, L/D, \$\$\$, AE/DC/DISC/MC/V.

NORTH BEACH/CHINATOWN

Dalia Torre is one of the most inaccessible restaurants in the city. The multilevel dining room — a

cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (Staff) 1349 Montgomery, SF. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.
House of Nanking never fails to garner raves from restaurant reviewers and *Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny, SF. 421-1429. Chinese, L/D, \$, MOOSE's is famous for the Mooseburger, but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton, SF. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.
Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus, SF. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.
Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (Staff) 1707 Powell, SF. 982-8123. Italian, \$\$, L/D, MC/V.

SOMA

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom, SF. 861-4242. Barbecue, L/D, \$, MC/V.

Butler and the Chef brings a taste of Parisian café society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (PR, 5/04) 155A South Park, SF. French, B/L/D, \$, AE/DC/DISC/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (PR, 7/04) 570 Fourth St, SF. 543-0573. French/Basque, L/D, \$\$, AE/MC/V.
Nova still serves infused vodkas (remember Infusion?), but its orientation is less toward South Park than toward Pac Bell Park: sports on the TV above the bar, solid New American food, sleek pub-bush looks. (Staff) 555 Second St, SF. 543-2282. American, L/D, \$\$, AE/DISC/MC/V.

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Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) 860 Folsom, SF. 995-2061. California, D, \$\$, AE/MC/V.

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare New England-ish setting. There is a large communal table for seat-of-the-pants types and those who like their conviviality to have a faintly medieval air. (Staff) 342 Howard, SF. 908-3900. American, L/D, \$\$, AE/MC/V.

NOB HILL/RUSSIAN HILL

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (PR, 3/05) 1722 Sacramento, SF. 567-5432. Italian, \$\$\$, D, AE/DISC/MC/V.

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly

Asian in emphasis. (Staff) 1475 Polk, SF. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

☛ **Matterhorn Restaurant** offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (Staff) 2323 Van Ness, SF. 885-6116. Swiss, \$\$, D, AE/DC/DISC/MC/V.

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk, SF. 928-1233. California/Irish, BR/L/D, \$\$, AE/DISC/MC/V.

Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (Staff) 1601 Van Ness, SF. 673-0557. Steak, D, \$\$\$, AE/DC/DISC/MC/V.

CIVIC CENTER/TENDERLOIN

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides and Turkish

beer. (PR, 3/04) 869 Geary, SF. 345-1011. Turkish, L/D, \$, AE/MC/V.

☛ **Bodega Bistro** has a certain colonial formality — much of the menu is given in French — and it does attract a tony expat crowd. The food is elegant but not fancy (lobster, rack of lamb, both simply presented); if even those are too much, look to the "Hanoi Street Cuisine" items. (PR, 11/05) 607 Larkin, SF. 921-1218. Vietnamese, L/D, \$\$, DC/DISC/MC/V.

Mangosteen radiates lime green good cheer from its corner perch in the Tenderloin. Inexpensive Vietnamese standards are rendered with thoughtful little touches and an emphasis on the freshest ingredients. (PR, 11/05) 601 Larkin, SF. 776-3999. Vietnamese, L/D, \$, cash only.

☛ **Saha** serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter, SF. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DISC/MC/V.

HAYES VALLEY

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (Staff) 398 Hayes, SF. 551-1590. Southern French, B/BR/L/D, \$\$, AE/DC/MC/V.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach café. (Staff) 41 Franklin, SF. 626-8727. Brazilian, L/D, \$, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market, SF. 552-4451. Peruvian, D, \$\$, MC/V.

Hayes Street Grill started more than a quarter century ago as an emulation of the city's old seafood houses, and now it's an institution itself. The original formula — immaculate seafood simply prepared, with choice of sauce and French fries — still beats vibrantly at the heart of the menu. Service is impec-

cable, the setting one of relaxed grace. (PR, 7/06) 816 Folsom, SF. 863-5545. Seafood, L/D, \$\$\$, AE/DISC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough, SF. 252-1369. California, D, \$\$, AE/DISC/MC/V.

CASTRO/NOE VALLEY/GLEN PARK

Ararat Mediterranean Tapas affords the view-minded a good setting from which to scope the foot traffic at 18th Street and Castro, along with a Turkish-scented Mediterranean menu rich in small plates and some bigger ones too. The menu's smash hits include coins of lavash-wrapped beef (a kind of Middle Eastern beef Wellington), an enslavingly good shrimp casserole, and a coil of baklava with lavender honey. (PR, 8/06) 4072 18th St, SF. 252-9325. Mediterranean/Turkish, BR/D, \$, AE/MC/V.

CONTINUES ON PAGE 74 >>

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**CASTRO/NOE VALLEY/
GLEN PARK**

CONT.,

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (PR, 9/04) 4288 24th St. SF. 821-7652. American, D, \$\$, AE/MC/V.

Los Flamigos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (PR, 11/04) 151 Noe, SF. 252-7450. Cuban/Mexican, BR/D, \$, AE/DC/DISC/MC/V.

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**HAIGHT/COLE VALLEY/
WESTERN ADDITION**

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1682 Divisadero, SF. 921-4725. Czech/American, L/D, \$, AE/MC/V.

Grande's Kamekya Sushi Bar Always packed, Grande serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole, SF. 759-5693. Japanese, L/D, \$, AE/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam too, if you want it. (Staff) 5 Masonic, SF. 921-6242. Hawaiian/American, BR/L/D, \$, MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight, SF. 626-3984. American, B/L, \$.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero, SF. 552-0903. French, B/BR/L/D, \$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (Staff) 775 Frederick, SF. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (Staff) 1306 Fulton, SF. 567-7664. Japanese/sushi, D, \$\$, AE/DC/DISC/MC/V.

Zoya takes some finding — it is in the little turret of the Days Inn Motor Lodge at Grove and Gough — but the view over the street's rooftops is bucolic, and the cooking is simple, seasonal, direct, and ingredient driven. (PR, 12/05) 465 Grove, SF. 626-9692. California, L/D, \$\$, AE/DC/DISC/MC/V.

**MISSION/BERNAL HEIGHTS/
POTRERO HILL**

Aslam's Rasoi reinvents a gently fading curry house as a high-powered rival to Dosa, in the next block. The food is fiery and elegant, and the menu strikes a fine balance between fleshy and fleshless choices. Desserts are not bad, particularly kulfi, a house-made cardamom ice cream presented like a frozen sliced banana. (PR, 8/06) 1037 Valencia, SF. 695-0599. Indian/Pakistani, D, \$\$, MC/V.

Baobab Bar and Grill serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (Staff) 3388 19th St. SF. 643-3558. African, BR/D, \$.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (Staff) 288 Connecticut, SF. 255-0370. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant, SF. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (Staff) 3218 Mission, SF. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Bombay Ice Cream and Chaat Stop in for some Indian chaat — cheap, delicious fast food such as samosas and curries. (Staff) 552 Valencia, SF. 431-1103. Indian takeout, L/D, \$.

Caffe d'Melania is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (PR, 10/04) 1314 Ocean, SF. 333-3665. Italian/Argentine, B/L/D, \$, MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscan — could not be better. (PR, 2/04) 3621 18th St. SF. 552-4055. California, D, \$, MC/V.

Dosa serves dosas, the south Indian crepes, along with a wealth of other, and generally quite spicy, dishes from the south of the subcontinent. The cooking tends toward a natural meatlessness; the crowds are intense, like hordes of passengers inquiring about a delayed international flight. (PR, 1/06) 995 Valencia, SF. 642-3672. South Indian, BR/D, \$, AE/MC/V.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission, SF. 648-7600. California, D, \$\$, AE/MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (Staff) 925 Cortland, SF. 643-3881. Nepalese, L/D, \$\$, AE/DC/DISC/MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St, SF. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia, SF. 552-7901. Indian, L/D, \$, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (PR, 3/04) 401 Valencia, SF. 861-4935. Mexican, L/D, \$, cash only.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 615 Cortland, SF. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St, SF. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Panchita's No. 3 plays a much-needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St, SF. 821-6660.

Salvadoran/Mexican, L/D, \$, MC/V.
Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrito and aguas frescas; sexily varied crowd. (Staff) 3409 24th St, SF. 970-8815. Mexican, L/D, \$, AE/MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

L'Amour dans le Four gives a nice local boho twist to classic French bistro style. Many dishes from the oven. Tiny, noisy, intimate. (Staff) 1602 Lombard, SF. 775-2134. French, D, \$, AE/MC/V.

Betelnut Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union, SF. 929-8855. Asian, L/D, \$\$, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (Staff) 2142 Chestnut, SF. 474-6888. Chinese, L/D, \$, MC/V.

Kiss is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (Staff) 1700 Laguna, SF. 474-2866. Japanese, D, \$\$\$, MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California, SF. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi green velvet curtains, salads can be inconsistent, but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (Staff) 1916 Hyde, SF. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (PR, 10/04) 2420 Lombard, SF. 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DISC/MC/V.

SUNSET

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (PR, 3/04) 60 West Portal (at Vicente), SF. 564-4006. Turkish, L/D, \$, MC/V.

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah, SF. 661-7755. Vietnamese, L/D, \$\$, AE/MC/V.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths. (Staff) 1290 Ninth Ave, SF. 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (PR, 1/04) 2225 Irving, SF. 665-9500; 1243 Ninth Ave (at Lincoln), SF. 731-9999. Thai, L/D, \$, AE/MC/V.

Pisces California Cuisine brings a touch of SoMa sophistication to an Outer Sunset neighborhood in need of paint. (You can't miss the restaurant's black facade.) The kitchen turns out a variety of seafood preparations — the clam chowder is terrific — and offers an appealing prix fixe option at both lunch and dinner. (PR, 8/06) 3414-3416 Judah, SF. 564-2233. Seafood, L/D, \$\$, AE/DISC/MC/V.

P.J.'s Oyster Bed Of all the US regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving, SF. 566-7775. Seafood, L/D, \$\$, AE/MC/V.

RICHMOND

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulate for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary, SF. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement, SF. 750-9787. French, D, \$\$, AE/DC/MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (PR, 2/04) 211 23rd Ave, SF. 379-9880. Pizza/Italian, L/D, \$.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange and yellow paint scheme. Go prepared, leave happy. (Staff) 294 Eighth Ave, SF. 752-8884. Szechuan/Chinese, L/D, \$, MC/V.

Sutro's at Cliff House has a Miami-to-Malibu feel and offers a "California coastal" menu that appeals to tourists and locals alike. You can get everything from gumbo to seafood red curry to falafel while resting assured that the kitchen is honoring the local-seasonal-sustainable imperative. The setting — a glass house perched at the foamy edge of the Pacific — is timelessly spectacular. (PR, 7/06) 1090 Point Lobos, SF. 386-3330. Eclectic, L/D, \$\$\$, AE/DISC/MC/V.

BAYVIEW/HUNTERS POINT/ SOUTH

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Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore, SF. 826-4880. Seafood, L/D, \$\$, MC/V.

Taqueria el Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued or have steak instead or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd, SF. 642-1612. Mexican, B/L/D, \$, cash only.

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Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, and heavenly blackened seacakes served with orange-onion yogurt. (Staff) 1600 Shattuck, Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (Staff) 2985 College, Berk. (510) 848-5544. Italian, D, \$, MC/V.

OAKLAND/ALAMEDA

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay, Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos. (Staff) 3340 Grand, Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Rockridge Café offers bountiful breakfasts, a savory meat-loaf special, and hearty cassoulet. But the burgers, wide-cut fries, and straw-clogging milkshakes remain the cornerstones of the menu. (Staff) 5492 College, Oakl. (510) 653-1567. American, B/L/D, \$, MC/V. **SFBG**



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film

Kirsten Dunst is oh-so-pretty vacant in Sofia Coppola's dessert-flavored *Marie Antoinette*. Kurt (Will Oldham) and Mark (Daniel London) try to be so nice by the fire in *Old Joy* — check out Johnny Ray Huston's interview with old acquaintance Jon Raymond, the film's coscreenwriter and story source, in www.sfbg.com's Pixel Vision blog. Say good-bye to any winged insect that faces the swatter of philosopher-cook Kenny Shopsin, the star of the great doc *I Like Killing Flies*.



Lollipop gild

Sofia Coppola's *Marie Antoinette* is full of empty calories

By Cheryl Eddy
 > cheryl@sfbg.com

In certain circles, it matters zilch what critics think of Sofia Coppola's latest dreamy ode to Girlworld. *Vogue* magazine, for one, has already made cover art out of *Marie Antoinette* star Kirsten Dunst dressed in full pink froth, a foot of blond hair towering above her delicate forehead. It's a lovely picture for a lovely-looking movie; call it soda pop art, for *Marie Antoinette* is as fizzy and cotton-candied as a bottle of Stewart's Cherries n' Cream.

The theory that Coppola really only makes films about herself — exhibit A: *Lost in Translation* — could also be applied here. While *Translation*'s lonely, privileged heroine mopes around her Tokyo hotel searching for the meaning of something or other, *Marie Antoinette*'s lonely, privileged queen-to-be floats around Versailles seeking the same. She also endures stares and whispers from courtiers ready to pounce on her every foible. (Marie's biggest crime? Being Austrian — and apparently failing to excite Louis XVI enough; their marriage went unconsummated for seven years.) Living under such a microscope would be enough to instill a little narcissism in anybody, be they royal sprite or moviemaking daughter of a famous moviemaker.

Coppola's 18th-century world enfolds anachronistic music — including ditties by

ruffly-shirt rockers like Adam and the Ants — a clever, if consciously so, touch for this reinterpretation of monarch as angsty teen. Blink and you'll miss the pair of Converse sneakers in one of the pastry- and feather-filled montages. (The gowns, by Barry Lyndon Oscar winner Milena Canonero, are suitably gorgeous, as are the froufrou desserts.) But Coppola's spin on period also affects how she directs her actors. Dunst has done costume drama before, but there's little of the expected stiffness here. Her Marie is fragile, giggly, and bewildered — and she barely speaks; the film's emotional core, such as it is, revolves around her expressions, which tend toward the placid and searching but occasionally cohere into something meatier, as when the frustrated, still-virgin queen greets her brother-in-law's newborn. Racing through Versailles desperate for a place to break down, she's like a high schooler who sobs in the girls' room after suffering a public humiliation in gym class. It's a raw, unguarded moment, and one of too few times *Marie Antoinette* doesn't feel like a rosy-cheeked pose on a pedestal.

The rest of the cast also provide certain anti-*Masterpiece Theatre* refreshment: Rip Torn as Louis XV, Marianne Faithfull as Marie's stern mother, Molly Shannon as a snooty royal, and a decidedly contemporary Asia Argento as Louis XV's scandalous mistress. As Marie's stubby hubby, Jason Schwartzman rocks a tricornered hat and

occasionally gives kingly orders. Scenes in which he meets with his advisers and agrees to send money to aid America's revolutionaries constitute the extent of *Marie Antoinette*'s interest in politics.

I'm calling the film shallow, I guess — but there's certainly something to be said for a director with a unique point of view. Coppola is 100 percent sure of herself, her vision, and her eye for hipster glamour. That confidence made her the first American woman to be nominated for a Best Director Oscar (she won instead for *Translation*'s minimalist screenplay); with *Marie Antoinette*, it seems like she's finally shed the asterisk that marked her as Francis Ford's daughter who bombed onscreen in *Godfather III*. Coming into her zeitgeist, Coppola is her own artist, no matter how refined her viewpoint might be. At her disposal are a story rich with real-life plot points that go untapped (don't hold your breath for the guillotine), a metaphor-ready crop of current-day leaders who knowingly live their lives out of touch with the huddled masses, and — rather, or — all the gilded shoes and sun-dappled tableaux a frame can hold. A historical film without much historical context, *Marie Antoinette* ultimately embodies little more than Coppola's pastel-punk fantasy: it's pretty but pretty vacant. **SFBG**

MARIE ANTOINETTE

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 See Movie Clock at www.sfbg.com
 for theaters and showtimes
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DELIVERANCE: KELLY REICHARDT'S *OLD JOY*

Few American independent features in recent memory have seemed as truly capable of turning something old into something surprisingly new as *Old Joy* — an achingly beautiful ode to the varieties and vagaries of iPod-era young male disaffection based on a short story by Jon Raymond and transformed into something richly steeped in the increasingly remote cinematic traditions of '70s New Hollywood by Kelly Reichardt, a filmmaker all-too-little heard from since her startlingly downbeat *Badlands* rethink, *River of Grass*, played film festivals more than a dozen years ago.

An oft-times emotionally elliptical tale of two increasingly estranged friends, Mark (Daniel London) and Kurt (Will Oldham), approaching the end of their 20s, *Old Joy* is, however, far more than yet another return to the once-hallowed terrain of Amer-indies past. It is resolutely modern and of the moment — in everything from its narrative nuances and politically loaded peripheral details (including a startling glimpse of the marquee for a movie house called the Baghdad) to its cognoscenti-inclined casting of Oldham as the philosopher-fool at the (off-)center of its tear-shaped universe. *Old Joy* finally attains escape velocity from the anomie of the past by deciding to wear its hand-me-down stripes inside out. In the process it rediscovers the sort of between-here-and-there heartbeat once found within Henry Gibson's archly overblown anthem to Americanarama in Robert Altman's *Nashville*: how far we all have come till now, and how far we've got to go.

Set mainly among the verdant, mountainous Cascades of rural Oregon and poignantly book-

CONTINUES ON PAGE 78 >>

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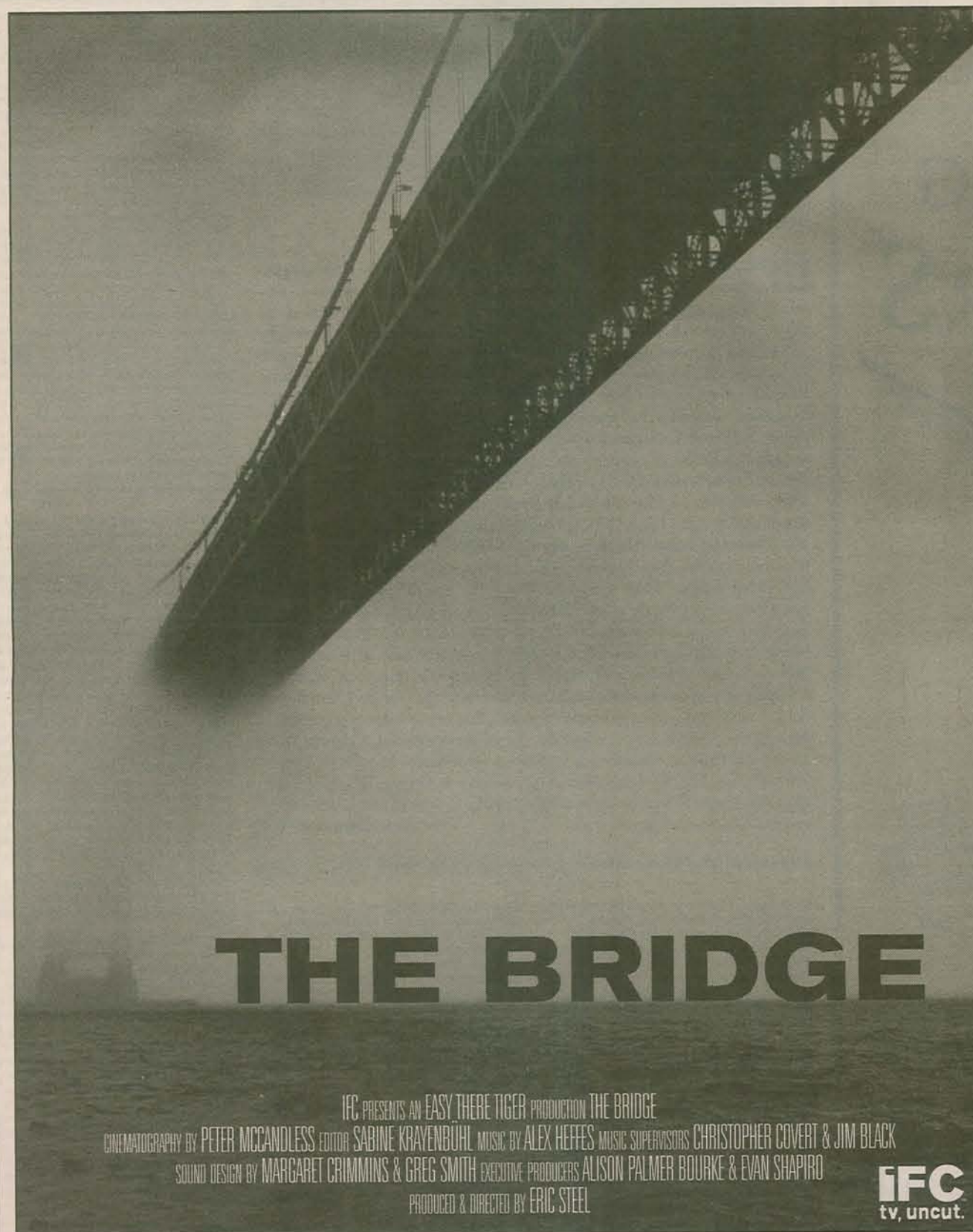
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Running with Scissors

REVIEW A frontrunner in one literary pack that doesn't face extinction anytime soon — those memoirs angling to win "Most Dysfunctional Family Background Ever" honors — Augusten Burroughs's autobiographical tome gets a surefooted film adaptation from *Nip/Tuck* creator Ryan Murphy. As a child little Augusten thinks nothing of being woken in the middle of the night for a command living room poetry performance by his mother, Deirdre (Annette Bening), or being a less-willing witness to the fights between her and the "oppressor" husband (Alec Baldwin) whom she's driven to drink. By age 13, Augusten (Joseph Cross) is sorta-kind of orphaned. Dad has bolted, and Mom in her infinitely selfish, manic-depressive wisdom has deposited Augusten whole in the "care" of her shrink. Dr. Finch (Brian Cox) is a questionably licensed therapist whose even more questionable methods make guinea pigs of both clients and blood relatives. Mrs. Finch (Jill Clayburgh) is a bedraggled *Dark Shadows* junkie who protests her impossible life by refusing to act as cook or maid — which partly explains why the clan's dilapidated pink mansion is one big health code violation. Eldest daughter Hope (Gwyneth Paltrow) is a neurotically prissy daddy's girl, while younger Natalie (Evan Rachel Wood) is a Cherie Currie type with aspirations toward disco trampdom. Despite so much competition, perpetually taking the crazier-than-thou cake is Deirdre, who finds the literary fame she "deserves" elusive and does *not* cope well. Swinging tonally from comic highs to scarifying (but still comic) lows in tune with its characters, Murphy's first directorial feature is a tad uneven in its quality as well. But overall it does a pretty fine job with tricky material, especially within the all-important area of casting. While 20-year-old Cross is visibly too old for his part (and Paltrow fans will be disappointed at her relatively scant screen time), everyone is first-rate — even the usually pallid Joseph Fiennes. It's particularly cheering to see Clayburgh, who hasn't had this significant a big-screen part in 20 years — and owns it. (Dennis Harvey)

RUNNING WITH SCISSORS Opens Fri/20 in San Francisco

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Jonathan L. Knapp, Laurie Koh, Lynn Rapoport, Jason Shamai, and Chuck Stephens. The film intern is Sara Schieron. For rep house showtimes, see Rep Clock, page 85. For first-run showtimes, see Movie Clock at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Driving Lessons Harry Potter fixture Rupert Grint is clearly trying to dig his way out of Ron Weasley by appearing in films like *Driving Lessons*. Sadly, he's got a spoon for a shovel. In his favor: he's charming. But Grint can't save this rather dim soap-operaic coming-of-age story. He plays Ben, a 17-year-old who has spent his developing years lodged firmly between a controlling, hypocritical, Christian zealot mother (Laura Linney) and a caring but impotent minister father. When his mother tells him to take a job to raise money for one of her pet projects, he signs on to assist an eccentric actress (Julie Walters). Though his elderly employer has a zeal for life and a penchant for vinegary back talk, she skates the line between good and evil when she coerces him into chaperoning her on a wild ride to Edinburgh. A few sweet spots aside, the ultimately predictable *Driving Lessons* seems

destined to please only Grint's tweener fans; it's also littered with so many poignant montage sequences I thought for a moment I'd time-traveled back to the '80s. (1:38) *Embarcadero, Shattuck*. (Schieron)

Flags of Our Fathers Some might balk at the thought of a Hollywood World War II film as an unnecessary diversion from our current military operations, but director Clint Eastwood is too smart and thorny to pass *Flags of Our Fathers* off as an exercise in nostalgia for America's "good war." His film isn't concerned with traditional combat so much as an emerging war of images. Much has been made of Vietnam's being broadcast over the nightly news, but in Eastwood's elliptical untangling of the famous Battle of Iwo Jima photograph (six faceless men planting a flag), we see a more formative instance of the media event. Three soldiers are brought home as the flag-planting heroes and struggle to negotiate misinterpretations of the photograph's context with the need for a symbolic triumph to propel the Allied effort. Eastwood's view on such media manipulations is more nuanced than George Clooney's in *Good Night and Good Luck* — war is, after all, "staged" in more than one sense, and though the tension between abstraction and reality is clearly dangerous, Eastwood suggests it may be a necessary evil. (2:12) *Presidio*. (Goldberg)

Flicka And thus, the old adage "everyone loves a horse movie" is tested yet again. (1:35)

I Like Killing Flies See "Cooking with Genius," page 77. (1:19) *Roxie*.

Little Children Beneath the somber surface of actor-turned-director Todd Field's first feature, the polished but overrated *In the Bedroom*, lay a fairly simple, even creaky blood-revenge plot. His second feature is by contrast very complicated, almost messy — and ultimately more interesting. A leafy, comfortable suburban town is home to any number of vaguely uncomfortable relationships destined to intersect: there's unhappy housewife Sarah (Kate Winslet), who regards her three-year-old daughter as "this unknowable little person" and is engaged in low-level mutual hostility with a porn-addicted husband (Gregg Edelman). A stay-at-home dad to his like-aged son while supposedly studying for the bar exam, jockish Brad (Patrick Wilson) feels rudderless and intimidated by his briskly efficient, career-sorted wife (Jennifer Connelly). As parents, everyone is concerned — though not all paranoically so — over the fact that convicted child molester Ronnie ('70s child star Jackie Earle Haley, strikingly creepy and pathetic) has been released back to the care of his elderly mother (Phyllis Somerville). Papering the neighborhood with warning leaflets bearing Ronnie's visage is Larry (Noah Emmerich), a forcibly retired cop whose obsession with this issue looks a whole lot like a way of avoiding his own serious problems. As we wait for him to implode, there's also the suspense of wondering how long it will take Sarah's and Brad's compatible discontent to turn into something carnal — and how disastrous the consequences will be. Like so many similar recent ensemble pieces, *Little Children* strains a bit in the final stretch as so many strands must be drawn together with a satisfying flourish. But it's so sharply written (by Field and Tom Perrotta, from the latter's novel) and acted, so full of narrative and tonal surprises, that its refreshing, largely fulfilled ambition overwhelms the few minor flaws. (2:10) (Harvey)

Marie Antoinette See "Lollipop Guild," page 76. (1:58)

The Motel At the tender age of 13, Ernest (Jeffrey Chyau) writes stories, likes a girl, and cleans the rooms in his mother's hourly motel. Exposed to prostitution and domestic violence, Ernest dwells in a corrosive environment; his mother (Jade Wu) is so hardened she unflinchingly wields a bat when anything threatens her home or family. When Sam (Sung Kang) swaggers into the motel, he charismatically throws Ernest a bad credit card. As Ernest needs a male role model and Sam has just lost his wife and home, the two join forces, both a little desperate and neither convinced the arrangement is a good one. Writer-director Michael Kang balances minor tragedies with stabs of sweetness to affectingly portray an age when sex is a fascinating and threatening undercurrent in every facet of life. With a family that's ill-equipped to show affection, a love interest whom he can only visit at the dumpster by her family's restaurant, and a father figure who parades his dysfunction and masculinity with a succession of hookers, Ernest has no choice but to brave manhood like a lone (if chubby) wolf. (1:16) *Opera Plaza, Shattuck*. (Schieron)

The Nightmare Before Christmas 3D The creepy holiday classic returns to the big screen a-comin' atcha, thanks to Disney Digital 3D technology. (1:16)

Old Joy See "Deliverance," page 76. (1:16) *Lumiere, Shattuck*.

The Prestige Both apprenticed to magician Cutter (Michael Caine) in late 19th-century London, Robert (Hugh Jackman) is the nice, married Yankee abroad while Alfred (Christian Bale) is the intense, "dark" Cockney reject. Still, they get along OK until — oops — Alfred ties a knot that gets Robert's wife (Piper Perabo) drowned during the old escape-from-water-tank trick. Thus commences a blood feud punctuated by flash-forwards to Robert's later journey to Colorado in search of the enigmatic inventor Nikola Tesla (David Bowie, lending some needed spark) and to Alfred's trial for Robert's own water-tank death. Based on Christopher Priest's novel, this plush period mystery from director Christopher Nolan plays elaborate, deceptive narrative games as in his breakthrough feature, *Memento* — but like last year's *Batman Begins*, *The Prestige* makes the mistake of treating essentially fanciful, melodramatic material with leader seriousness. These gimmicks, increasingly convoluted proceedings aren't exactly *Les Misérables*, though Nolan seems to think they should be. Even these actors can't lend their contrived characters more than one dimension, and the handsome production trappings only make the film seem more pretentiously overblown. But it gets worse: I won't play spoiler,

but suffice it to say this movie has possibly the most self-defeating "surprise" resolution since *The Village*, a flameout so confusing, ridiculous, and anticlimactic you may want to demand the theater refund your lost brain cells. (2:15) *Grand Lake*, *Orinda*, *Presidio*, *Shattuck*. (Harvey)

▶▶ **Running with Scissors** See pick box. (2:02) **Tales of the Rat Fink** It would be physically impossible to find a cooler film subject than Ed "Big Daddy" Roth, the hugely influential and wildly creative artist beloved for his customized cars and monster cartoons (including Rat Fink, born of the SoCal resident's rejection of Mickey Mouse and all the cookie-cutter mainstreamness represented by the then-brand-new Disneyland). Canadian director Ron Mann puts a suitably off-beat spin on his doc, integrating Rat Fink vignettes, quirkily animated still photos, a jaunty surf rock soundtrack, and vintage footage into his exploration of Roth's life, which dovetails with an enjoyable lesson on American hot rod history. Roth, who died in 2001, speaks for himself (appropriately, about cars as art) in just one clip; mostly, his presence is felt via narration courtesy of actor John Goodman (in high school, "I flunked everything except auto shop and art"), with contemporary looks at his museum-quality creations and home snapshots (never has a man standing in front of a car ever looked so deliriously happy about life) filling in the rest. Mann's biggest misstep is having Roth's vehicles "talk" via celebrity voice-overs and flashing headlights. It's a corny, unnecessary touch — though there are certain pleasures in hearing Stone Cold Steve Austin, as a yellow and red '57 Chevy Bel Air, growl nostalgically, "Roth had a way of paintin' flames that made a car look fast even when it was standin' still." (1:16) *Smith Rafael*. (Eddy)

ONGOING

Alex Rider: Operation Stormbreaker It really is unfortunate that novelist-screenwriter Anthony Horowitz takes a quick jab at Harry Potter part-way through the first (and one hopes, last) adaptation of his Alex Rider series. Upon first seeing England's top secret Special Forces headquarters, the title character wonders aloud, "What is this, Hogwarts?" If only, dear Alex. The conceit of an adolescent James Bond is goofy enough to work as a breezy blast (see *Spy Kids*), but for all the gadgety action sequences to work, we need dashing characters, and Alex Pettyfer's Rider is a royal snooze. Mickey Rourke does his best to keep things lively as the villainous Darius Sayle, but his Jack Sparrow-meets-Joker histrionics end up being too self-aware to be much fun. A cat-fight between Alicia Silverstone and Missi Pyle is appropriately silly but hardly enough to buoy this lame duck. (1:33) *Metreon*. (Goldberg)

▶▶ **American Hardcore** The filmmakers behind this exhaustive but not exhausting doc boast impeccable cred (director Paul Rachman directed music videos for Bad Brains, and writer Steven Blush penned *Feral House* tome *American Hardcore: A Tribal History*, upon which the film is based) and resilience (the two toiled in true DIY style for five years on this sprawling documentary). As historians, journalists, and cat wranglers, they deserve the highest praise meted out to those hoping to encapsulate a fired-up, barely containable, and truly grassroots DIY movement: they get the story mostly right. The pair conducted more than 100 interviews with key players in the US hardcore scene, and my, does it show. Getting essential punkers like Minor Threat's Ian MacKaye, Bad Brains' HR, Circle Jerks' Keith Morris, Cro-Mags' Harley Flanagan, and Black Flag's Henry Rollins to party with the camera and tell their own stories was the best possible move the filmmakers could have made. Their subjects look back with all the intelligence, humor, honesty, urgency, and perhaps surprising to some, subtlety that made them form their own bands, book their own tours, and put out their own music in the first place. Within the first half hour, Rachman and Blush do the important work of politically contextualizing the 1980-86 wave of hardcore, connecting the dots between the "mourning in America" election of Ronald Reagan; an era that only appeared to offer the alternate balms of disco decadence and shallow sitcom kicks; and the rise of a disgusted and less-than-heard generation that produced more songs, posters, and agitprop railing against a sitting president than the world has seen... until Dubya. Few other recent music docs have been as refreshingly clear-cut — and cutting — about their politics. In a sense, *American Hardcore* will be an education not only for kids bred on MTV-appropriated mall punk but for baby boomers convinced of Generation X's apathy. (1:40) *Lumiere*, *Shattuck*. (Chun)

▶▶ **Calvaire** (1:30) *Roxie*.

▶▶ **The Departed** After *Gangs of New York*, *The Aviator*, and that Bob Dylan thing, Martin Scorsese returns to doing what he does best and in the process reminds us that nobody does it better. *The Departed* also has the distinction of being the best remake of an Asian film among the recent flood (everything from *The Ring* to *The Lake House*). Its premise — one guy's an undercover cop pretending to be a gangster (Leonardo DiCaprio); one's an undercover gangster pretending to be a cop (Matt Damon) — is so fraught with built-in drama there's really no way it wouldn't work, especially with Scorsese's gorgeous handling of tough guys shaping the proceedings. Jack Nicholson goes a little over the top with his Boston kingpin character, but whatever — this is the tight, taught, bloody good Marty movie we've all been waiting for since *GoodFellas*. (2:28) *Grand Lake*, *1000 Van Ness*, *Orinda*, *Presidio*, *Shattuck*. (Eddy)

Costco, the Movie provides bland comedy in bulk quantities. After Zack (Dane Cook) sinks all his cash into his Internet business, he loses it — fast. Now his new "office" resembles a consumer-corporate grind house. When Amy (Jessica Simpson) does a slow-motion sashay into his place of work, the grind house takes on another meaning. I don't think every film needs to be a toilsome endeavor of sweat and inky pain, but *Employee of the Month*'s humor is too easy and predictable: potty talk and head injuries galore. (I did laugh at the fatuous pride upper-division cashier Vince, played by Dax Shepard, takes in his '81 Honda.) The worst thing about the film (and perhaps the reason it's so easy to deride) is that *Employee* has multiple opportunities to say something provocative about how alienating the characters' workplace is, but the topic just never comes up. Easier, I guess, for the

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THE GUARDIAN PRESENTS

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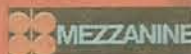
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ONGOING
CONT.

box boys (and comedy writers) to keep on stacking. (1:43) *1000 Van Ness*. (Schieron)

49 Up Everything else in the world might be going to hell, but it is genuinely cheering to see that things are going quite well indeed for the subjects of Michael Apted's long-running documentary project, which began in 1964 as an hourlong television look at 14 English seven-year-olds from very different social and economic backgrounds. Divorces have been weathered, some second marriages have settled in, the kids have generally turned out all right, grandkids are a good thing. As mathematician Bruce puts it, "I'm quite surprised to be sort of content and reasonably happy," a sentiment echoed in one way or another by pretty much everyone here. (With one former dropout from the series having dropped back in, just a single original participant is now absent, though more than ever all discuss ways the show's privacy-invading spotlight has affected their lives.) Nobody's died yet, no major

tragedies have occurred. Past mistakes and regrets can now be viewed philosophically, with lessened pain. This may well be the happy high point we'll wistfully recall as future installments begin to address mortality and such. Again mixing clips from prior episodes with new interviews, the film — which passes by in a blink despite its 134-minute length — is precisely as delightful and comforting as catching up with old friends seldom seen but frequently thought of. If it's got any trick up its sleeve, it's saving the formerly homeless, mentally unstable Neil for last — you know nobody's going to head to the exits until his state of being has been fully updated. (2:14) *Opera Plaza*, *Shattuck*. (Harvey)

The Grudge 2 As a recent *Entertainment Weekly* article noted, horror's subgenre du jour specializes in torrid torture. So in the weeks and months before the releases of *Saw III* and *Hostel: Part II* and whatever other rusty nail is waiting to scrape across your eyeballs, the arrival of *The Grudge 2* seems kind of pointless, not unlike the near-bloodless film itself. Is there anyone left on planet earth who still thinks the lady ghost with the long black hair (or the kid ghost with the

cat's howl) equals white-hot terror? If so, this is the movie for that person and only that person, because every time director Takashi Shimizu (who also helmed the original and the original remake) wants to pull a scary, those are the two images he goes for. The only two. If you must *Grudge* it, rent the Japanese original. Watching this remake sequel is the equivalent of going into the film's cursed Tokyo house — you know only bad will come of it, so why bother, sucka? (1:42) *1000 Van Ness*, *Shattuck*. (Eddy)

The Guardian (2:16) *1000 Van Ness*.
Half Nelson (1:47)
Opera Plaza.
The Illusionist (1:59) *Four Star*, *Orinda*.
An Inconvenient Truth (1:36)
Four Star.

Infamous Imagine writer-director Douglas McGrath's surprise when he found out he wasn't the only one working on a film about Truman Capote and the writing of *In Cold Blood*. The other guys had Philip Seymour Hoffman, so their picture went through first, but McGrath stuck to his guns, and a year after *Capote* we have *Infamous*, a more conventional and ultimately unsatisfying biopic. Whereas *Capote* — with its steely blue cinematography and Hoffman's layered performance — worked as a revealing character study, *Infamous* wants only to tell the story. Capote's contradictions come off awkwardly here; actor Toby Jones gets a lot more laughs as a flamboyant New Yorker holed up in straitlaced Kansas but at the expense of the serious implications of the writer's manipulations of fact and fiction. It doesn't help that McGrath includes cutaways to talking head interviews with Truman's famous friends (Sandra Bullock as Harper Lee, Peter Bogdanovich as Bennett Cerf, etc.) to cue the audience's understanding of complex Capote — a cheap, rather desperate narrative trick. One suspects the McGrath-Jones version might be truer to Truman's queenish frivolousness, but Hoffman's portrayal makes for the richer character — something the real Capote would have prized above all else. (1:58) *Shattuck*. (Goldberg)

Jackass Number Two (1:36)
1000 Van Ness.

Jesus Camp Fascinated disgust and aghast amusement are two feelings I don't experience often enough. *Jesus Camp* elicits both in spades. This doc by Heidi Ewing and Rachel Grady (*The Boys of Baraka*) travels into the dark-

est heart of America's evangelical Christian movement: a North Dakota summer camp that whips born-again children — most already homeschooled into such beliefs as the nonexistence of evolution and global warming — into religious frenzies. Tongues are spoken. Pint-size preachers take the stage. Pentecostal minister Becky Fischer warns her charges of the evils of Harry Potter: "warlocks are enemies of God!" (Later, there's a great moment when one little rebel admits he's watched all the Potter films on the sly; the wide-eyed looks on the other kids' faces are priceless.) Though Air America radio host Mike Papantonio (a Christian but not a fundamentalist) steps in from time to time as a de facto voice of reason, *Jesus Camp* operates without narration or slanted editing. It doesn't need it. As is, the doc offers a clear-eyed view of a religion that might seem on the fringes but in fact claims huge, ever-growing numbers. The film also places emphasis on the palpable evangelical presence in American politics — with a chilling look toward the future, when this brainwashed-from-birth generation will eagerly join the right-wing voting bloc. (1:24) *Lumiere*, *Shattuck*. (Eddy)

Jet Li's Fearless (1:43) *1000 Van Ness*.
Keeping Mum (1:30) *Four Star*.
The Last King of Scotland When Ugandan dictator and avowed Scotland fan Idi Amin (Forest Whitaker) meets newly transplanted Scot Nicholas Garrigan (James McAvoy), he's so taken with the wide-eyed doctor that he offers him what appears to be a plum job as his personal physician. But you can't keep sensational evil under wraps for long — Garrigan may be an idiot of a protagonist, but it's obvious that nothing good will come of his close association with Amin. Director Kevin Macdonald (best known for his documentaries *One Day in September* and *Touching the Void*) lenses with period-appropriate zooms (and paranoia-appropriate shots through windows and bushes, as if someone were peeking on every conversation). Much of the film was shot in Uganda, an important touch. It lends an authenticity that the Garrigan character — who exists only in the mind of author Giles Foden, on whose novel of the same name *The Last King of Scotland* is based — lacks entirely. He's less a human being than a stand-in, observing the touchstone moments of Amin's regime (the Asian expulsion, the harboring of the Air France hijackers, the mass killings) as well as the

man's more intimate side. But the film never answers the essential question it raises: why do we need a white guy as a ViewMaster in the first place? Whitaker's eerie personification of Amin may ultimately save *The Last King of Scotland* — but the film is weakened every time Garrigan's plight muddles the fact-fiction line. (2:03) *Bridge*, *California*. (Eddy)

Little Miss Sunshine (1:41) *California*, *Four Star*, *1000 Van Ness*.

Man of the Year Barry Levinson's latest social message film follows Jon Stewart act-alike Tom Dobbs (Robin Williams), who trades in a lucrative career ridiculing the government for a seat in the Oval Office. When he learns that computerized voting machines have wrongly declared him President-elect, he decides to decline the job — thereby trading in all the good he could do in office to be an unselfish icon for honor in democracy. Like the White House fairy tales of the '40s, *Man of the Year* takes place in an America where there are no villains, only businessmen who make innocent mistakes and bad-dies you can ultimately forgive because they're just trying to make a living like everyone else. Though *Man of the Year* makes some good points (costar Lewis Black has a great line about how candidate Dobbs was just different and could therefore be heard above the static), the film's attempt to offer a redemptive moral is ultimately unbelievable. Too bad — a sharp parable about honorable politics would be well timed right about now, but *Man of the Year* isn't it. (1:56) *Grand Lake*, *1000 Van Ness*, *Presidio*. (Schieron)

The Marine (1:33) *1000 Van Ness*.

Open Season (1:39) *Grand Lake*, *1000 Van Ness*.

The Queen As a dramatized imagining of what went on behind closed doors at Buckingham Palace and 10 Downing Street just a decade ago, this feature from director Stephen Frears and writer Peter Morgan is a symptom as well as a critique of its own theme: the unprecedented degree of emotional access we now expect from hitherto sacrosanct institutions like royals and heads of state. Divorced from Prince Charles (Alex Jennings) a year earlier, Princess Diana is considered little more than a source of never-ending scandal by her former in-laws when she's killed in a Paris car crash with boyfriend Dodi Fayed. As their predecessors have done for centuries, the Windsors close ranks in this time of difficulty, shunning any public statements. "I think the less attention one draws to it, the better," sniffs Elizabeth (Helen Mirren), echoing the tradition-bound sentiments of vinegary Prince Philip (James Cromwell) and the dusty Queen Mother (Sylvia Syms). But as extraordinary expressions of grief worldwide reveal just how loved "people's princess" Diana was, the royals' stiff-upper-lip display begins to look like simple, cold lack of feeling. It becomes the duty of newly installed Labour PM Tony Blair (Michael Sheen) to not only provide some official acknowledgement of the public mourning but also insistently nudge the Queen toward doing likewise — before her popularity and perhaps the monarchy itself suffer irreparable PR damage. There's something slightly obscene — or at least extremely voyeuristic — about hearing Philip call Liz "cabbage" (an endearment) in bed. But despite such thrilling little liberties taken, *The Queen* is too artful to taste of tabloid. It's a perfectly calibrated comedy of starched manners, cheeky and respectful in the right places, with sublime performances all around. Sheen is so winning as Blair you'll wonder what the hell went wrong with the real edition. (1:43) *Albany*, *Embarcadero*, *Piedmont*. (Harvey)

The Science of Sleep (1:46) *Clay*, *Piedmont*, *Shattuck*.

Shortbus Once upon a time, a fair number of people, heartened by the Sexual Revolution and the corresponding collapse of censorship in movies, thought porn was just the preliminary phase to the next obvious step: soon, they assumed, mainstream films would also have real, explicit sex.

The last time anybody thought that was probably 1975 — or if really stoned, 1977. But for a while there, that wild idea seemed not only possible but inevitable. *Deep Throat* pretty much closed the obscenity conviction book on consenting adults watching adult content in public venues. Hugely successful mainstream films such as *Carnal Knowledge* and *Last Tango in Paris* seemed to be tearing down the last "good taste" barriers protecting viewers from having frank discussions about sex and its explicit simulation. Who could imagine how far back the pendulum would swing? Porn would survive, but it and sex would retreat behind closed doors. These days the annual art house succès de scandale, like *Brown Bunny* and *Baise-Moi*, is invariably depressing and negative. Ergo, it is worth all

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kinds of cheering that somebody has finally made that movie. The one that has talented actors having plot-relevant and unfaked sex, that is beautiful, touching, funny, and artistic enough to be one of the best films of the year. It's John Cameron Mitchell's *Shortbus*, which knows exactly how anomalous it is and where it fits into the current zeitgeist. (The most quotable line occurs when one character surveys an orgasmic scene: "It's like the '60s but with less hope.") Mitchell is defiant enough to create hope, even his own zeitgeist if need be. (1:42) *California, Embarcadero*. (Harvey)

The Texas Chainsaw Massacre: The Beginning
I'm a gorehound through and through, so for me to turn up my nose at a flick that's approximately 40 percent chainsaw-through-flesh action? That's saying something. This nonevent of a movie follows the backstory of characters largely introduced by Jonathan Liebesman's *The Texas Chainsaw Massacre* remake — sanctioned for

whatever reason by *Chainsaw* godpappy Tobe Hooper. In the hands of someone with a little more style — say, Rob Zombie, who's aboard the *Halloween* prequel — this could have been a nasty little nugget of road-kill horror. Alas, it's a connect-the-dots exercise in shit we've seen before (including villains who will clearly survive, since they're in the film that supposedly follows). An unnecessary prequel to an unnecessary remake is what this is; fortunately, the potency of the original *Texas Chainsaw Massacre* remains ever-unaffected by whatever cash-in crap gets spun off its good name. (1:24) *1000 Van Ness*. (Eddy)

13 (Tzmeti) In a coastal town somewhere in France, an impoverished 22-year-old Georgian immigrant named Sébastien (Georges Babluani) works a series of house-repair jobs to keep his family afloat. Losing a roofing gig when the man who hired him overdoses, he learns by eavesdropping (literally) about a mysterious,

potentially profitable enterprise, then assumes the dead man's identity and sets off to try his luck. An uneven mixture of the latter plus guts and desperation gets him as far as an isolated house in the country where he finds he's just signed up as player number 13 in a game of Russian roulette with millions at stake and no option to scratch. The film's title is heavily suggestive regarding what kind of luck Sébastien can expect at this point, but the scenes that unfold are anchored in a cold, bleak realism that gives little credence to superstitious notions. Filming in a grainy black-and-white, director Géla Babluani (elder brother of Georges) sustains a sense of dread and nauseating, nail-chewing suspense — and an agonizing awareness of Sébastien's dwindling options in a house full of men with guns. (1:30) *Roxie*. (Rapoport)

CONTINUES ON PAGE 84»

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» The US vs. John Lennon (1:39) *Opera Plaza*.

REP PICKS

» "Crispin Glover Film Festival" See Trash, page 36. *Castro*.
» The Emperor of California Athletic and exuberant — Douglas Fairbanks plus alpenhorn or a bulked-down predecessor to der Governorator — Tyrolean-born former mountain guide Luis Trenker was one of the biggest names in 1930s German-language cinema. He directed, wrote, and starred in vehicles for his own production company, and his career and popularity survived the war years — after which he was cleared of Nazi propagandistic intent. Nonetheless, this

1936 feature and 1934's *The Prodigal Son* (among the few films of his I've seen) are notable for contrasting his typically industrious, morally upright characters with rampant hypocrisy, greed, and squalor in nations soon to become Germany's Allied opposition. Here he portrays a heavily fictionalized John Sutter, the real-life German-Swiss emigrant who established a mid-19th-century agricultural empire in hitherto undeveloped Sacramento Valley. There's only the vaguest overlap between this recounting and the historical record. Still, Sutter really did bring forth an agrarian utopia that prospered for some time. (Among westward-bound settlers attracted there were the ill-fated Donner party, which Sutter purportedly tried to rescue.) The Mexican handover of California to the United States in 1847 nearly coincided with the discovery of gold on Sutter's land — that subsequent Gold Rush brought countless criminals, cretins, and speculators, who rode roughshod over all he'd

achieved. Sutter ended up suing the federal government (he died in 1880, before a likely favorable judgment), a rare accurate detail here. What remains vivid about *Emperor* is Trenker's intense (if hammy) star presence and his directorial attention to exotic landscape — the stunning black-and-white location photography is at times worthy of Ansel Adams. Then there's the incredibly Teutonic take on the Wild West, albeit one no less daft than Hollywood's own concurrent visions of foreign cultures. Trenker died at almost 100 years of age in 1990, no doubt a healthy old mountain goat to the near-end. (1:37) *Goethe-Institut*. (Harvey)

» The Last Movie See Trash, page 36. (1:43) *Yerba Buena Center for the Arts*. **SFBG**

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Schedules are for Wed/18 through Tues/24 except where noted. Double features are marked with a •. Director and year are given when available. All times are pm unless otherwise specified. ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. \$5. "ATA Film and Video Festival," 25 short films by local, national, and international artists, Thurs-Fri, 7:30. "Other Cinema": "Future Combat Systems" with Ed Halter, author of *From Sun Tzu to Xbox: War and Video Games*, Sat, 8:30. *Godhead* (Jeran, 2006), Sun, 8.

BEAT MUSEUM 540 Broadway, SF; (415) 399-9626, www.thebeatmuseum.org. Call for price. *Beat Angel*, Sun, 7. With actor Vincent Balestri — Jack Kerouac in the film — in person.

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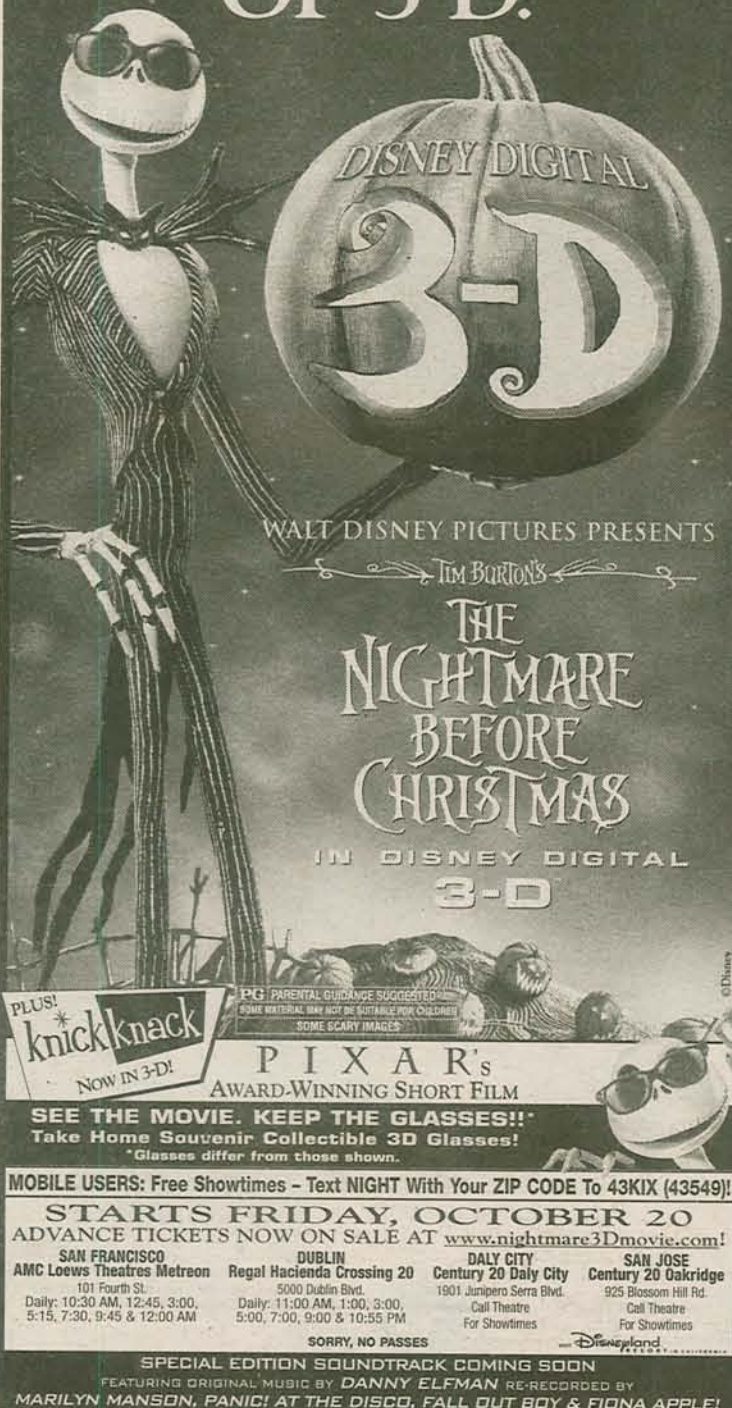
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REP CLOCK CONT.

Profeetors (Greenwald, 2006), Fri, 7.
ISTITUTO ITALIANO DI CULTURA 425
Washington, SF; (415) 788-7142, www.sfic.org.
Free. "Tribute to Roberto Rossellini": An

American in Rome (Steno, 1954), Tues, 6:30.
DVD presentation.
MECHANICS' INSTITUTE 57 Post, SF; (415) 393-
0100, rsvp@milibrary.org (RSVP required due to
limited seating). \$7. "CinemaLit Film Series:
Classico Italiano": A Special Day (Scola, 1977),
Fri, 6:30.
"OLD OAKLAND OUTDOOR CINEMA" Ninth St.

between Broadway and Washington, Oakl; (510)
238-4734, www.filmokland.com. Free. Shrek
(Adamson and Jensen, 2001), Sat, dusk.
PARKWAY THEATER 1834 Park, Oakl; [www.pic-
turepubpizza.com](http://www.pic-
turepubpizza.com). \$7-8. "Thrillville's Spaced-Out
Spook Show Spectacular": •!t! The Terror from
beyond Space (Cahn, 1958) and The Four Skulls
of Jonathan Drake (Cahn, 1960), Thurs, 7:30.

PFA 2575 Bancroft, Berk; (510) 642-5249,
www.bampfa.berkeley.edu. \$4-8. "Pirates and
Piracy": Pirates of the Great Salt Lake (Nelson,
2006) with "Vexation Island" (Graham, 1997),
Wed, 7:30. "The Mechanical Age: Industrial
Shorts": "Spinning up, Slowing Down: Industry
Celebrates the Machine," short films introduced
by Rick Prelinger, Thurs, 7. "Ousmane Sembène:
Pioneer of African Cinema": Emitai (1971), Fri,
6:30; Mooladé (2004), Fri, 8:35; Guelwaar
(1992), Sat, 6:30; Faat-Kine (2001), Sat, 8:45.
"The Mechanical Age: Terminal Machines": 2001:
A Space Odyssey (Kubrick, 1968), Sun, 3; Crash
(Cronenberg, 1996), Sun, 6. "Alternative
Visions": "China's Cutting Edge: New Video from
Shanghai," Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-8.
Santo Domingo Blues (Wolfe, 2003), Wed-Thurs,
7:15, 9:15 (also Wed, 2). Waking Life (Linklater,
2001), Fri, 7:15, 9:25. The Triplets of Belleville
(Chomet, 2003), Sat, 2, 4, 7:15, 9:15. The Battle
of Algiers (Pontecorvo, 1965), Sun-Mon, 7, 9:30
(also Sun, 2, 4:30). Loose Change (Avery, 2006),
Tues, 7:15, 9:15.

EL RIO 3158 Mission, SF; (415) 309-5502.
Donations accepted. Palestine Blues (Sinnokrot,
2006), Tues, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-
1087, www.roxie.com. \$4-8. Calvaire (Du Welz,
2004), Wed-Thurs, 8. loudQUIETloud: A Film
about the Pixies (Cantor and Galkin, 2006), Wed-
Thurs, 6:15, 9:40. 13 (Tzemeti) (Babluani, 2005),
Wed-Thurs, 7, 9 (also Wed, 2:30, 4:45). I Like
Killing Flies (Mahurin, 2004), Oct 20-26, 6:15, 8,
9:35 (also Wed, Sat-Sun, 2:30, 4:30).

SAN FRANCISCO ART INSTITUTE 800 Chestnut,
SF; www.sfaia.edu. Free. Stalker (Tarkovsky,
1979), Tues, 7:30.

SAN FRANCISCO CINEMATHEQUE Yerba Buena
Center for the Arts, 701 Mission, SF; (415) 552-
1990, www.sfcinematheque.org. \$6-8. "Thread,
Frame, and Flicker," works by Angelina Krahn and
Tomonari Nishikawa, Sun, 7:30. Project Artaud
Theater, 450 Florida, SF; same phone. \$20-60.
"Things We Don't Understand and Definitely Are
Not Going to Talk About," multimedia perform-
ance by Miranda July to benefit SF
Cinematheque, Mon-Tues, 8.

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin,
Koret Auditorium, SF; (415) 557-4461,
www.sfp.org. Free. "Disability Film Festival":
Brandama'd... Take II and I'm Spazticus with
"Wood Diary," Thurs, noon. Large-screen video
presentation.

SHATTUCK 2230 Shattuck, Berk; (510) 464-
5980, www.landmarktheatres.com. Call for price.
The Big Lebowski (Coen, 1998), Fri-Sat, midnight.

YERBA BUENA CENTER FOR THE ARTS 701
Mission, SF; (415) 978-ARTS, www.ybca.org.
\$6-10. California Newsreel and Museum of the
African Diaspora present: All about Darfur
(Elsanhour, 2005), Wed, 7:30. The Last Movie
(Hopper, 1971), Fri-Sat, 7:30. San Francisco
Performances presents: "Dance/Screen:
Contemporary Dance from Israel," Tues, 7. SFBG



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Kate Winslet and Patrick Wilson play a pair of randy parents in *In the Bedroom* director Todd Field's *Little Children*, out Fri/20.

PHOTO BY ROBERT ZUCKERMAN.
COURTESY OF NEW LINE PRODUCTIONS

The following is contact information for Bay Area first-run theaters. Please go to www.sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

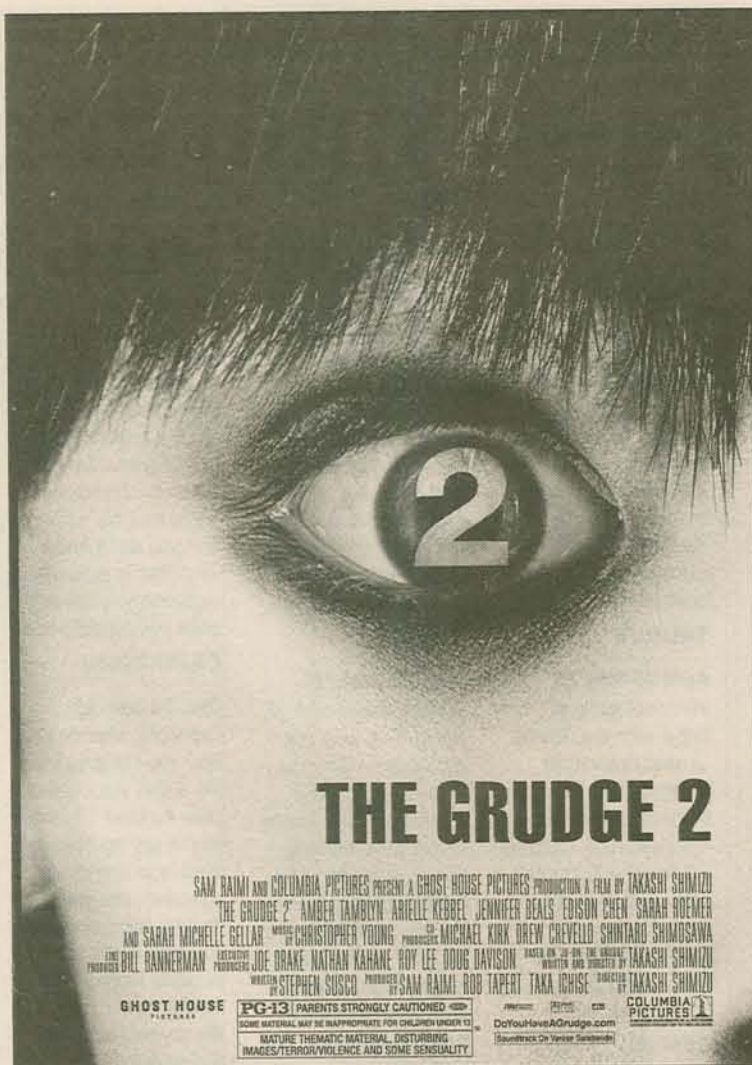
Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893, 777-FILM, #025.
Century Plaza Noor off El Camino, South San Francisco. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893, 777-FILM, #096.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki 8 Post/Fillmore. 1-800-231-3307.
Lumiere California/Polk. 267-4893, 777-FILM, #097.
Metreon Fourth St/Mission. 1-800-FANDANGO, #705.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.
Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015.
Elmwood 2966 College, Berk. (510) 649-0530.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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WRITTEN BY STEPHEN SUSCO PRODUCED BY SAM RAIMI ROB TAPERT TAKA ICHISE DIRECTED BY TAKASHI SHIMIZU
CASTING BY BILL BANNERMAN COSTUME DESIGNER JOE DRAKE NATHAN KAHANE ROY LEE DOUG DAVIDSON EDITOR ANDY CHEN THE GRUDGE 2
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Daly City 650-994-7469 **TEX**

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Berkeley - Landmark's Shattuck Cinema
Concord - Brenden Theatres 14 **TEX**
Danville - Cinemark Blackhawk Movies 7
Dublin - Regal Hacienda Crossing Stadium 20 & IMAX
Emeryville - United Artists Emery Bay Stadium 10
Martinez - Contra Costa Cinemas
Moraga - Rheem Theatre
Newark - Century Cinedome 7 Newark
Oakland - Regal Jack London Stadium **TEX**
Pittsburg - Brenden Plaza 16 **TEX**
Pleasant Hill - Century 16 Pleasant Hill

EAST BAY
Richmond - Century 16 Hilltop **TEX**
San Leandro - Century 16 Bayfair Center
San Ramon - Regal Crow Canyon Stadium 6
Union City - Century 25 Union City **TEX**
Walnut Creek - Century 14 Dvntwn Walnut Creek **TEX**
PENINSULA
Redwood City - Century 20 Downtown
San Mateo - Century 12 Downtown **TEX**
So. San Francisco - Century Plaza 10
SAN JOSE
Campbell - Cinelux Theatres Plaza
Hollister - Premiere Cinema
Milpitas - Century 20 Great Mall **TEX**
Mountain View - Tannant Station
Mountain View - Century Cinemas 16
San Jose - Camera 12
San Jose - Century 20 Oakridge **TEX**
San Jose - Century 22
San Jose - Century Berryessa 10
San Jose - Century Capitol 16

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Novato - Century Rowland Plaza
San Rafael - Century Northgate
NORTH COUNTIES
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Petaluma - Boulevard Cinemas
Rohnert Park - Pacific Rohnert Park 16
Santa Rosa - Rovy Stadium 14
Sebastopol - Sebastopol Cinemas
Sonoma - Sonoma Cinema 4
Vacaville - Brenden Vacaville 16
Vallejo - Century 14 Vallejo
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For Additional Information, Call Theaters Or Check Directories.

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Ruthe Stein - **San Francisco Chronicle**

Kate Winslet Jennifer Connelly Patrick Wilson

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Exhibit kicks off Open Studios, Weekend 3, Oct. 21-22,
11am-6pm in the Sunset.

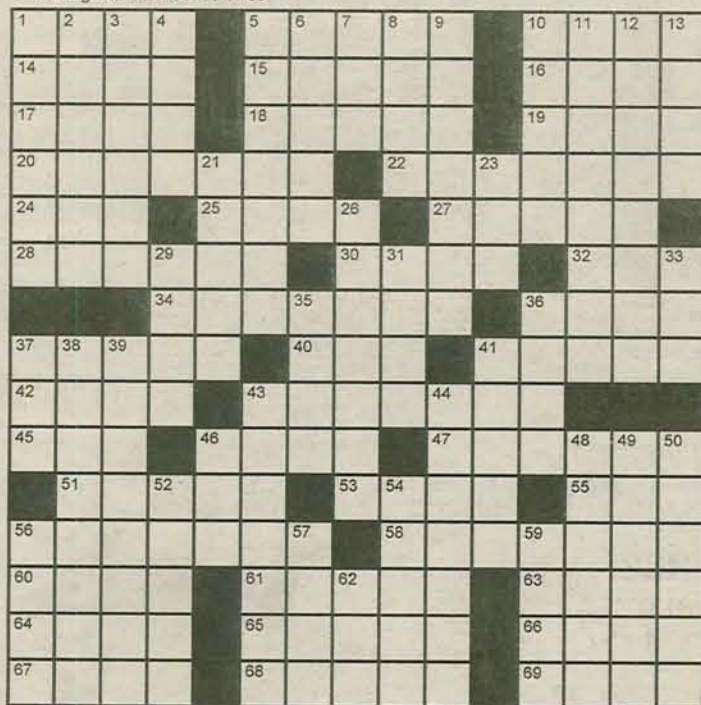
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OF 23 SUNSET DISTRICT ARTISTS •

Ink Well by Ben Tausig

"The Longest Sentence" 10 11 06



Across

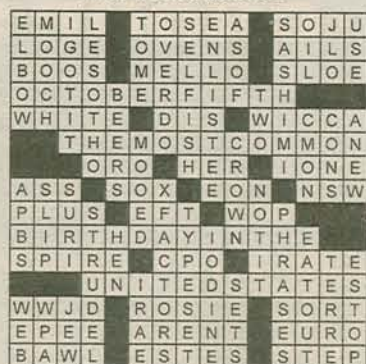
1. MacDonald's workplace?
5. Bookstore unit
10. Browser button
14. Without ____ (daringly)
15. ____ for (wonderful)
16. Start of a noted palindrome
17. Witty remarks
18. Zone System inventor Adams
19. Certain spinoff
20. Copy
22. Analogous
24. Vietnam War Memorial designer
25. Spanish affirmation
27. Receiver of 418,707 votes in California in 2000
28. Brewer's needs
30. Tiny fraction of a min.
32. Count on two hands
34. Tone colors
36. Sicilian smoker
37. Seeking
40. Like bass
41. Night vision?
42. 401(k) alternatives
43. Maggie Gyllenhaal, to Peter Sarsgaard
45. Guitarist Paul
46. Care
47. Footnote word
51. Mr. Zola
53. In ____ (as found)
55. Anatomical eggs
56. Wall Street activity
58. Wedding hire
60. Wave type
61. Not the settling-down type
63. Caesar's "I came"
64. Sarah McLachlan single
65. Country singer Steve
66. "Sign me up!"
67. Concrete
68. To this day
69. Word that can follow the ten italicized words in this puzzle

Down

1. Nuclear group
2. Social breakdown
3. Image receiver
4. ____ Helens, WA
5. Anarchist's bane
6. Sharpens
7. Harris and Norton
8. BSes

9. Some predatory carnivores
10. Follower of Rabbi Israel ben Eliezer
11. Denver, for one
12. Los del Rio's lone hit
13. ____'acte
21. Up and about
23. G5 maker
26. Progress
29. Jeanne d'Arc et al.
31. In stitches
33. 60's service area?
35. Russian pancake
36. Part of a noted palindrome
37. Have a bug
38. Easy time
39. Island of "devils"
41. Coming-out
43. Lord Voldemort portrayer
44. Stronghold
46. Mid-11th century year
48. Run on a scale
49. Regardless of whether
50. Jarhead
52. Model
54. Phrase for one who sees
56. Pre-communist leader
57. Eater of almost anything
59. Controversial word in a January, 2002 State of the Union Address
62. X-ray cousin

Last week's solution



Call (330) 328-3264 for free hints to this week's puzzle

double team psychic dream

OCT. 18-24

ARIES

March 21-April 19
Aries, there's one thing in your world that should take precedence over everything else, and that's your relationships. Steadily apply yourself toward finding some scrap of balance. No power plays, power tripping, or martyr acts. You might have to eat some humble pie, so open wide.

TAURUS

April 20-May 20
We're not going to argue with you, Taurus — your financial or emotional situation isn't in the ideal spot. Some extra sad-sack Tauruses will find that both their cash and their people suck. Give yourself some alone time and work on developing a new perspective.

GEMINI

May 21-June 21
Gemini, mental anguish is rarely alleviated by intellectual analysis. And you sprites are awash in anguish this week. Instead of philosophizing, find your goddamn happy place and conjure up a fake smile. Your phony joy could trigger a true spasm of bliss and restore your confidence.

CANCER

June 22-July 22
The esteemed author and performer Kate Bornstein likes to remind her audiences of the Buddhist notion that the way you do *anything* is the way you do *everything*. This is especially real for you as you move through some lousy situations. The details are not important; the way you emotionally and psychologically handle them is.

LEO

July 23-Aug. 22
Leo, this week we'd like to introduce you to a little old thing called *limitations*. Everybody has them. Just because you hit a giant wall doesn't mean you're not the grand lion we all know and love. Accept your limits in a way that makes your world more secure, not less.

VIRGO

Aug. 23-Sept. 22
We see that you're all ramped up with energy, Virgo — like you want to clean your closets or start a revolution or something. You're ready to make it happen, but you run the risk of giving in to another, more conservative impulse also at play. Your prudence will only make you feel prudish.

LIBRA

Sept. 23-Oct. 22
Libra, the name of the game for you gentle souls is *power*. Whoa. This week will bring you an opportunity to hold power in a way that feels emotionally excellent and also in synch with your nature. We hope you don't shirk these majestic duties. You're the ruler, not the diplomat.

SCORPIO

Oct. 23-Nov. 21
Scorpio, your horoscope is a real crap attack, sorry to say. You're seated on a throne of insecurity, and from such a place it is impossible to know what's real. If life is poo this week, the cosmic toilet paper is there to clean off both the material and emotional planes.

SAGITTARIUS

Nov. 22-Dec. 21
Sag, sometimes we get so comfortable with our progress in life that we start resting on our laurels and we stop checking in with reality. This might be one of those weeks. When things start going horribly wrong and you don't know why, that is generally a sign that you haven't been paying attention.

CAPRICORN

Dec. 22-Jan. 19
Capricorn, what do you like? You like gold, you like sugar, you like the color fuchsia? This week you've got the ability to transform everything you touch into your favorite thing. Growth, strength, and awesome personal integrity are flowing to and from you. We say hold it, own it, and work it.

AQUARIUS

Jan. 20-Feb. 18
Aquarius, your Capricorn neighbor's magic has rubbed off on your horoscope. Use it to help you move through the deep scarcity issues that have popped up. They seem more uncomfortable than devastating — you know these ghouls already — so activate your inner strength and you'll be fine.

PISCES

Feb. 19-March 20
We think you're thinking about the future, Pisces. *Your* future, to be exact. So we thought we'd help you out: when making changes, do them in a grounded way. If your energy is scattered, if your moves are impulsive, you're only going to have to go back and do it all again. **SFBG**

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Clean freak

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

I'm 40 and experiencing a sexual renaissance. I've turned into a squirter, which I'm coming to terms with. Guys seem to like it: I haven't met one yet who complained about being wet all the way down to his toes.

The problem is that occasionally when I'm really having a good time I also lose a little bit of stool. Sometimes it's just a smearing on the sheets, sometimes it's a little more significant. This happens with regular vaginal intercourse, even without any anal. I find it incredibly embarrassing, though the guys I've been with have been cool about it. One of them was very gallant: we were moving around to a rear entry position when he told me I needed to go clean up because "he had pushed some poop out of me." Nice of him to take the blame.

So, why is this happening and what can I do about it? I've had hemorrhoids, though I don't have them currently. I have some skin tags around my rectum as a result. I had a vaginal hysterectomy (I don't have my cervix but do have my ovaries), and I wonder if there might be some rectal prolapse going on? I don't have health insurance right now and haven't wanted to see a doctor about what doesn't seem terribly urgent, just embarrassing. Are there Kegels for the rectum? Do I need to start anal douching before intercourse now?

Love,
Losing It

Dear It:

I'm impressed. Of course you're embarrassed, but a lot of people would be too mortified to go on. You, dare I say it, suffer incontinence with extraordinary aplomb. You poop with poise. How many people can claim likewise?

This didn't sound particularly familiar to me so I read around a bit, thinking there must be some study or other connecting vaginal hysterectomy with fecal incontinence, but I really couldn't find anything. One study specifically queried abdominal and vaginal hysterectomy patients about their bowel health and habits and concluded this: "Patients undergoing abdominal hysterectomy may run an increased risk for developing mild to moderate anal incontinence postoperatively and this risk is increased by simultaneous bilateral salpingo-oophorectomy. An increased risk of anal incontinence symptoms could not be identified in patients undergoing vaginal hysterectomy."

Salpingo-oophorectomy, for those following along at home, is removal of ovaries and fallopian tubes, and just think, if I'd gone to med school, I could use words like that all day. Oh well. Just because those doctors didn't find any connection doesn't mean you haven't experienced one. Major surgery, with the scalpels

and the nerves and everything, sounds a more likely culprit than do hemorrhoids or skin tags. Seeing a proctologist or surgeon seems like a good idea — something's wrong here — but there's no rush on that; you're coping rather brilliantly.

In the meantime, yes, there are Kegel-y things you can do. They're pretty much self-explanatory: squeeze, release, repeat. Do not douche right before partnered sex, or you may regret it in yuckier ways than I can bear to get into here. The night before is safer, and do what your mother would tell you to do, provided you talked to your mother about this sort of thing: eat more of what she used to call roughage. Lots more. The idea is to get so regular and so thorough in your elimination that there's nothing left around to put in a surprise appearance later. And then, let's get real: get some insurance. I don't care how, just do it. Once we're 40, running around with no coverage ceases to be devil-may-care and starts being stupid.

Love,
Andrea

Dear Andrea:

You once wrote, "The human ass can clean itself. If it couldn't, we'd all be dead. Internal ass hygiene requires only fiber (ingested, not shoved up there) and water (likewise)." But when I do anal, "something" is left on my penis. Isn't there a way that my girlfriend could clean her ass so much that this would not happen? In the porno movies everything seems so clean. Not that if they had such an accident they would record it.

Love,
Tidy Guy

Dear Guy:

Yeah, I should clarify that. By "clean itself" I don't mean "wow, it's so clean in here — I'd eat off the floor" clean. I mean clean for the inside of a butt. I was talking about heroic measures, high colonics and suchlike, and the way hosing out your innards on a regular basis cannot possibly be a good idea.

There is, sadly, no way to guarantee that you will never see "something" again (but you might mind it less if you were using a condom, hint hint). Word has it that the pros do douche the night before. That requires a certain amount of planning, which is easy to accomplish if you know you're going to be having anal sex from, say, 2 to 3:30 p.m., and never on Wednesdays. If you can pull that off, more power to you.

Love,
Andrea

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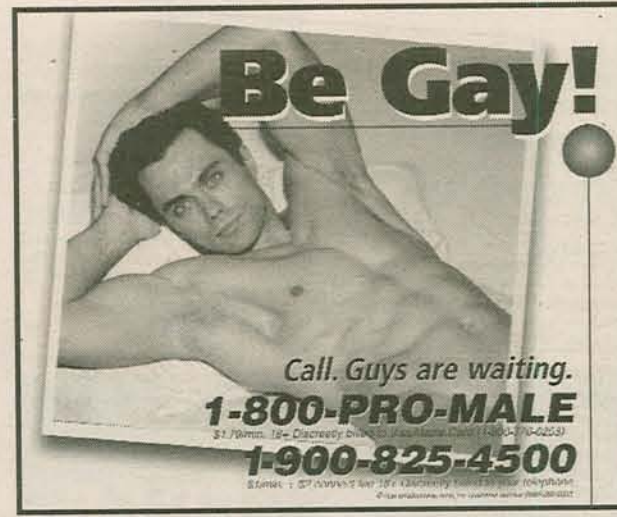
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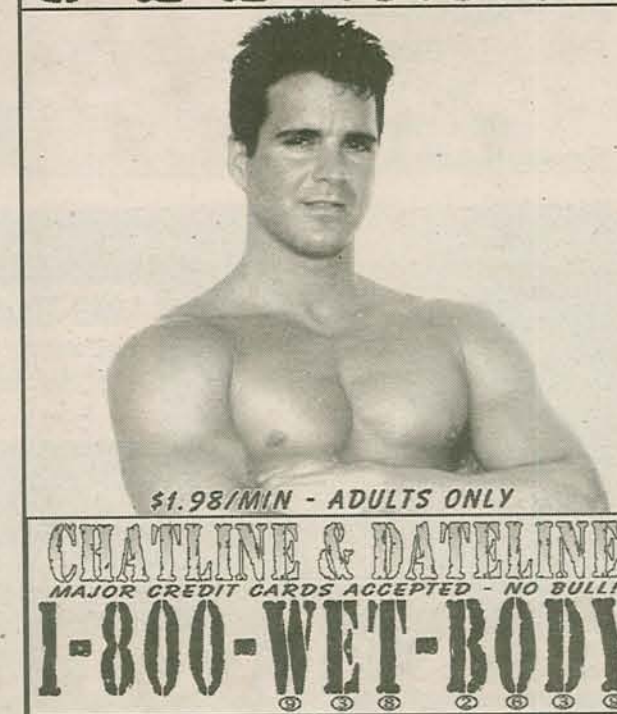


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Attractive, hispanic-american female, 63, slender, petite, beautiful brown eyes, nice-looking, caring, independent, enjoys the beauty of nature, seeks retired, tall, Irish Catholic male. **T861416**

FULL-TIME STUDENT

SBF, 33, 5'5", 130lbs, attractive, slim build, brown-skinned, Virgo, N/S, likes volunteering, seeks WM, 25-65, no games, for friendship, possible romance. **T116960**

SEXY ASIAN/LATIN/HAWAIIAN...

seeks benefactor. SAF, 35, 5'4", 128lbs, full lips, almond-shaped eyes, waist-length hair, N/S, seeks mutually beneficial discreet arrangement with PM, 40-60, N/S. **T869123**

She wants to talk to you!



Hot Live San Francisco Chat
415.659.8795

SEEKS HIM

SAF, 35, 5', 180lbs, light-skinned, medium build, Aquarius, N/S, enjoys movies, seeks HM, 24-42, handsome, smoker, possible LTR. **T112942**

NICE BLACK WOMAN

BF, 47, 5'11", 150lbs, respectful, easygoing, N/S, N/D, enjoys walks on the lake, working out, flea markets, dining out, movies, travelling. Looking for a WM, 47-60, friendship first. **T495547**

I NEED A HERO

SBF, 34, no kids, classy, sexy, seeks SWM, 34-45, confident, professional and sweet. He: wants a LTR and kids. Not looking for perfection, just someone perfect for me. **T931514**

OPERA, THEATRE, ETC.

Attractive and personable SWF, blonde/blue, seeks SWM, 55-70, N/S, companion for San Francisco concerts, theatre, etc. Could extend into other activities and venues. Let's explore. **T895354**

BEAUTIFUL GREEN EYES

Pretty, slender SJF, 48, athletic, artistic, adventurous, sensual, highly educated. Loves animals, the arts. Seeks SWM, 46-60, attractive, athletic, well-educated, seeking partnership of the mind, body and soul. Must live near Palo Alto. **T909464**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **T809149**

ARE YOU AS TIRED OF...

being lonely as I am? SHF, 51, N/S, likes to cook. Seeking an honest, hard-working WM, 50-50, N/S, for fun and friendship. **T857963**

LET'S TALK!!

SAF, 40, 5'3", N/S, N/D. Looking for a SW/HM, 30-40, who enjoy traveling, dining out, music, working out, animals and cuddling. **T900316**

IS IT YOU?

Discreet, well educated, attractive, married Australian woman vacationing in San Francisco. Looking to meet 2 BM's for a fun evening - legitimate replies only. **T122583**

FORMER MISS JAPAN

Educated, accomplished, affectionate, financially secure, musically/artistically talented, woman, seeks sociable leader type, an affectionate, attentive, charismatic, sensual WPM, 50+, 5'10", for companionship. LTR. **T112595**

ASIAN FEMALE BOOMER

57, divorced, believes in "no free lunch". Seeking a man who values the old-fashioned work ethics and understands life and fate. **T110604**

> men seeking women

LOOKING FOR A HEART...

of gold. SWM, stable financially and emotionally, one woman man, warm and loyal, seeking LTR. Redwood City. **T252894**

SOMEBODY REAL

SHM, 39, 5'7", athletic build, smoker, likes music, seeks respectful BF, 29-49, for possible LTR. **T131510**

HOPING 2 MEET A SWEETIE

Funny, laidback SM, 37, looking for a loving, local lady who's secure sweet and sexy, to share something special. **T129448 @gentleblackguy**

WOMAN, 45-60'S WANTED

SWM, mid-40s, 5'11", brown/brown, handsome, cooking, outdoor activities, movies, sports. Seeking professional, attractive, positive SF, who can touch my heart. For friendship first, possible LTR. **T883057**

9+

SHM, 24, attractive, open-minded, N/S, well-endowed, freaky, a lot of stamina, seeks woman, 18-55, for fun times. **T127344**

MATURE MALE

Mature SM, 5'6", 185lbs, brown/brown, enjoys making music, quiet evenings at home and recreational games. Seeking SM, 60-70, for friendship, honesty and more. **T362253**

FUN TIMES

SWM, 50, N/S, likes beaches, movies, going out, cooking, seeks open-minded woman, 18+, N/S. **T124450**

Considerate, good looking, single, athletic, affluent, well adjusted 50 y/o male seeking energetic, upbeat, uninhibited woman, 40-60. **T875606**

INDIGO SKIES

Tall, fit, SBM, 50, seeks like-minded SF, 40-55, who's affectionate, open-minded, adventurous, secure, who enjoys movies, theater, dining, music, comedy and travel. Race open! **T626723**

PASSIONATE AFFAIR

Married PWM, seeks discreet relationship with open-minded, free-spirited woman. Very experienced and enjoy being dominant. San Francisco area only. **T887286**

FAIR-COMPLEXED BLACK WOMAN?

Old-school, professional SBM, 50, 5'10", 185lbs, cool, fit, handsome, seeks fair lady, successful, stable, passionate who's free to give and receive love. **T891022**

LOTS OF LOVE 2 GIVE

SWPM, 45, financially secure, fit, healthy, looking for SB/WF, 25-40, for love, cuddling, sharing romantic times. Hoping to find the right one. **T925437**

650 AREA

DWM, 35, 5'7", 160lbs, brown/blue, very easygoing, honest, kind, Cancer, smoker, seeks sweet, honest, kind woman, 22-35, petite a+, race unimportant. **T933415**

GENTLE MASTER

Very fit, attractive SWPM, 39, 10+ years experience in domination, N/S, seeks woman, 18-50, interested in exploring, her-submissive sexuality. Safe, sane, disease-free. **T942431**

ARCHEOLOGIST/DOCTOR

New in town. Building new home. Need advice with furnishings. Someone who likes art, live music, good restaurants, sailing on weekends. Preferable San Francisco resident. **T909915**

MAYBE IT'S YOU?

Male, 42, Taurus, N/S, 5'8", 190lbs, black hair, seeks WF, 35-50, likes to have fun, interesting, not boring, for friendship, maybe more. **T961314**

FULL-FIGURED WANTED

SWM, 57, 5'8" 189lbs, brown/green, Scorpio, N/S, enjoys plays, sports, seeks WF, 40-45, full-figured, N/S, for casual relationship. **T967295**

BORED?

Very open-minded, married male, 53, 6'3", 220lbs, brown/blue, looking for romance, seeks female companion. **T967861**

ASIAN WOMEN ONLY

SWM, 47, tall, slim, Virgo, N/S, romantic, down-to-earth, likes museums, long walks, seeks AF, 35-45, N/S, slim, sincere, caring, possible romance. **T973065**

AN EXCITING TIME

SWM, 50, athletic build, Sagittarius, smoker, enjoy travel, dining out, seeks WF, 45-60, fun-loving, physically fit, for casual relationship, hopefully more. **T975557**

A GENTLE STYLE

Because I love. Do you have a sensitive nature too? SWM, 5'11", good-looking, fit, and healthy, 56, progressive values, honest, seeks sensual friendship and romance. **T943621**

CALL ME

BM, 22, seeks BF, 22-30, for fun, good conversation, quality time, companionship, friendship, and LTR. **T983186**

INTERESTED?

Handsome SWM, 41, 6', average build, blue eyes, seeks WF, 18-30, likes to be romanced, and loved, for sexual relationship. **T984352**

HOPE TO FIND YOU

Handsome SBM, 32, 5'8", athletic build, D/D free, seeks attractive woman, 18-39, N/S, just as a friend, to get up, and have some fun. **T885420**

THE REAL DEAL

SHM, 43, 6'1", 215lbs, enjoys working out, shopping, flea markets, antique shows, seeks woman, age unimportant, who takes care of herself. **T989169**

HANDSOME HISPANIC MALE

SHM, 49, lovable, 5'9", 195lbs, clean, no drugs, wanting serious relationship with woman, 21-60. I speak english and spanish. **T865886**

HELLO LADIES

Male, 36, 6'5", 210lbs, Mexican/Indian descent, handsome, fun, sexy, romantic, down-to-earth, seeks voluptuous, thick lady, race open, for good times and more. **T12115**

TAKE SOME

Male, 6'2", 180lbs, blond/blue, big cock, tattooed, Capricorn, seeks woman, sexy, freaky, likes sucking dick, getting fucked from the back, taking dick in her ass. **T116435**

A NICE YOUNG LADY

Male, 52, Virgo, marriage-minded, enjoys movies, motion picture studios, seeks woman, 19-32, any nationality, sexy, church-going, possible LTR. **T116770**

INTERESTED IN GOOD TIMES

SWM, 34, 6'4", 220lbs, handsome, Libra, N/S, romantic, fun-loving, seeks woman, 21-40, N/S, outgoing, for dating, possible romance. **T117449**

CUTE SURFER

SBM, Scorpio, N/S, enjoys surfing, basketball, seeks AF, 19+, N/S, cute, down-to-earth, similar likes, possible romance. **T116066**

SIT ON MY NICE COCK

Male, 6'2", 180lbs, big dick, tattooed, Capricorn, seeks woman, fun-loving, to suck on my dick, swallow cum, and fuck from the back, on regular basis. **T116444**

SENSUOUS GUY

WMM, 45, Italian-American, 6'3", dark brown hair and eyes, slender/lean, well-built, desires women, for an intimate encounter. Open to the ages of 35-50. **T977358**

SEEKING SF FOR DISCREET TIMES

Any size/weight, younger or older. I'm MWM, 36, love giving oral, very attractive, tall, athletic build, easygoing. Seek sexually uninhibited, no-strings. Lusty times, your place. **T867558**

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **T882926**

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **T775819**

NATURAL NURTURING

Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multi-lingual, well-traveled. **T129412**

SEEKING STAR LADY

Tall, successful SWPM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 25-45, for romance and LTR. **T301605**

PASSION FOREVER AND TODAY

Exciting Italian, healthy, muscular and financially secure, seeks female, 41-61, for LTR. **T840059**

SINCERE

SBM, 32, N/S, 6', 230lbs, sexy, bisexual, nice body, seeks sexy man, 18-50, with a nice body. **T132322**

> men seeking men

FIRST-TIMER

SWM, 40, N/S, seeks WM, 55+, who's interested in being with a first-timer. **T130542**

SEEKING OLDER AND WELL-ENDOWED

Very attractive BWWM, 38, seeks discrete relationship with older gentleman in the San Francisco area. I am fit, very attractive, fun, discrete, disease free. **T834990**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! Male, 44, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **T891177**

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **T753246**

NUDE PSYCHOTHERAPY

Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. **T867597**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **T753256**

GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **T754037**

EVERYTHING BUT YOU

Male, 48, stable, healthy, vital HWP, seeks same, 40+, for quiet times, dinner, special talks, and more. **T988231**

VERSATILE GUY

Married BWWM, 6'1", 180lbs, good-looking, blue-collar guy, clean, safe, discreet, seeks versatile male, H/W proportionate, for giving and receiving oral/anal fun. Race unimportant. **T853257**

ISO DOMINANT ASIAN

SWM, 63, lean, Leo, N/S, mature, enjoys music, computers, seeks AM, 25-60, slender-chunky, dominant, for continuous casual sex. **T121547**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **T897273**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **T862331**

BEER AND SEX

Let's drink a few beers, talk about sex, and play strip poker. BWWM, 44, trim, tight build, masculine, N/S, seeks same, 20-44. **T875314**

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **T860940**

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **T877130**

BI MALE SEEKS SAME

Married BM, 37, professional health-conscious, in good shape, seeks bi male, 25-45, for mutual enjoyment and connection. **T890054**

NAKED IN THE SHOWER

Slender, masculine WM, 45, N/S, seeks similar man, under 45, N/S, any race, who'd enjoy good clean fun with warm water and bar of soap. **T863423**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **T778621**

Horny Guy Has A Need...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **T753249**

LEAN AND MUSCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **T886605**

> women seeking women

Femme - Talkable. Inquisitive. Laugh easily. Want to know new people over a cup of coffee. Therapist, homebody, Love family dog lover, Love swimming, sober Social justice important. Seeking woman comfortable in her own body. **T953757**

SOMEONE REAL

SBF, 46, values friendship, good-hearted, likes sports, movies, comedy, music, walks in the park, seeks feminine BF, 43-55, with same interests. **T982908**

CALL ME

Sexy SAF, 33, very hot, and wet, seeks female, age open, size open,

forum

TO PLACE A CLASSIFIED AD

Call (415) 255-7600 | Online at www.sfbg.com/classifieds | Email classifieds@sfbg.com
Visit our office at 135 Mississippi, San Francisco, CA 94107
Office hours are 8:30 - 5:30pm, Monday - Friday

> announcements

T.V. Show (multi-award winning) needs talent. Actors, Singers, Dancers, Models, Musicians, Writers, Editors, Entertainers of ALL kinds. Be seen by millions. No Fees. (415) 381-4275.

> community events

Gay Artists & Writers Kollektive Sat. Oct. 10/21 - 7pm

Live music and performance in the Castro at Magnet, 4122 18th St. Also, seeking Queer bands, musicians, comics and spoken word artists to perform at upcoming events in SF. G.A.W.K. is a loosely connected social group of musicians, bands, comics and performers. We provide comics, bands and DJs for community events. We also go to the theatre, movie and clubs together and have free 12" vinyl records. Contact Jon Sugar (415) 731-2424 or gawks@yahoo.com

Street-Wise Self Defense By Donation Seminars

Sat. Oct. 28th - 2pm

Triangle Martial Arts Association, the Sisters of Perpetual Indulgence, Inc., Community United Against Violence, Merchants of Upper Market & Castro and the Office of the Mayor are hosting a Street-Wise Self-Defense Seminar (prior to the Halloween holiday). Sat. Oct. 28th - 2:00pm at the Eureka Valley Rec Center, 100 Collingwood (18th St. next to Cala Foods). Recommended donation \$20. Pre-register by phone 415-495-1888 or email info@trianglemao.org.

> legal notices

CONCESSION OPPORTUNITY AT SAN FRANCISCO

INTERNATIONAL AIRPORT

San Francisco International Airport is preparing to conduct a selection process through a Request for Proposal for the Airport Spa Lease, and invites you to participate in the selection process.

The Lease is comprised of two locations consisting of approximately 2,386 square feet for the development of a spa concept. The minimum acceptable proposal amount is \$100,000, which will be the successful Proposer's minimum annual guarantee for the first year of the Lease. The term is five (5) years, with two one-year options.

Staff will conduct an Informational Conference to discuss the desired concept, minimum qualification requirements, address any questions relating to this Lease and receive comments from participants. The Informational Conference is scheduled for Thursday, October 19, 2006, at 10:00 a.m. The Conference will be held in the 5th Floor Conference Room 509A of Terminal 2 at San Francisco International Airport. Written comments and recommendations will be accepted until close of business, October 25, 2006.

Information and documents may be obtained at (<http://www.tfyso.com>), or by calling John Reeb of Airport Revenue Development and Management at (650) 821-4500.

10/18/06

CNS-1031829#

SAN FRANCISCO BAY GUARDIAN

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0296895-00 The following person is doing business as **FATT SAK RECORDS**, 150 Executive Park Blvd. Ste 3790, San Francisco CA, 94134; Richard L. Norris Jr., 1275 Quesada Ave., San Francisco CA, 94124; This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 9/8/06. Signed Richard L. Norris Jr. This statement was filed by Keith Wong. **#405205 September 27, October 4, 11, 18, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297192-00 The following person is doing business as **CHOICE YAKINIKU**, 5214 A Diamond Heights, San Francisco CA, 94131; Edward Sang Woo Lee, 816 Victoria St., San Francisco CA, 94127; Marilyn Seran Lee, 816 Victoria St., San Francisco CA, 94127; This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Marilyn Lee. This statement was filed by Magdalena Zevallos. **#405206 September 27, October 4, 11, 18, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297302-00 The following person is doing business as **HALEY & ASSOCIATES**, 453 Roosevelt Way, San Francisco CA, 94114; Brian J. Haley, 453 Roosevelt Way, San Francisco CA, 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/26/06. Signed Brian J. Haley. This statement was filed by Karen J. Hono Lee. **#410102 October 4, 11, 18, 25, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297360-00 The following person is doing business as **FRITZ VALENCIA**, 590 Valencia St., San Francisco CA, 94103; Santiago Rodriguez, 590 Valencia St., San Francisco CA, 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Santiago Rodriguez. This statement was filed by Gerardo Romo. **#410101 October 4, 11, 18, 25, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297397-00 The following person is doing business as **R2D10**, 339 Mississippi St., San Francisco, CA 94107; Renee Tan, 339 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Renee Tan. This statement was filed by Gerardo Romo. **#410201 October 11, 18, 25, November 1, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297401-00 The following person is doing business as **DAE JANG KUM**, 305 5th Ave., San Francisco, CA 94118; An Jin Corporation CA, 405 2nd Ave., San Francisco CA, 94118. This business is conducted by an incorporation. Registrant commenced business under the above-listed fictitious business name on the date 9/29/06. Signed Kumja Lee. This statement was filed by M. Lucas Rebston. **#410104 October 4, 11, 18, 25, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297443-00 The following person is doing business as **SAUSAGE TROUT MEDIA**, 576 Pennsylvania Ave., San Francisco, CA 94107; Michael Paul Ullman, 576 Pennsylvania Ave., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael P. Ullman. This statement was filed by Jennifer Venegas. **#410206 October 11, 18, 25, November 1, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297497-00 The following person is doing business as **COUNTY ROOFING**, 199 San Aleso Ave., San Francisco, CA 94127; Aduliam (Incorporated in California), 199 San Aleso Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jae-Young EO, CFO. This statement was filed by M. Lucas Rebston. **#410205 October 11, 18, 25, November 1, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297523-00 The following person is doing business as **Perseo Engineering**, 3346 Anza St., San Francisco, CA 94121; Neil Bednar, 3346 Anza St., San Francisco, CA 94121; Scott Brightwell, 182 Patent Rd., Peru, NY 12972. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/2005. Signed Neil Bednar. This statement was filed by Jennifer Venegas. **#410202 October 11, 18, 25, November 1, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297568-00 The following person is doing business as **Handbook Magazine**, 1330 Hayes St. #7, San Francisco, CA 94117; Darren D. Ankenbauer, 1330 Hayes St. #7, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/6/06. Signed Darren Ankenbauer. This statement was filed by Jennifer Venegas. **#410203 October 11, 18, 25, November 1, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297570-00 The following person is doing business as **HUSIC VINEYARD**, 80 McLaren Ave., San Francisco, CA 94121; HUSIC VINEYARD, LLC California, 80 McLaren Ave., San Francisco, CA 94121. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/19/01. Signed Julie A. Husic. This statement was filed by Maribel Jaldon. **#410204 October 11, 18, 25, November 1, 2006.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: **SAPHIRE BOOKS** Located at: 3635 Cesar Chavez St., San Francisco, CA 94110. The fictitious business name referred to above was filed in the County of San Francisco under File# A-0277926-00 on: 7/24/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): **ADRIANNE HURDELL**, 3635 Cesar Chavez St., San Francisco, CA 94110. This business was conducted by an individual. Signed Adrianna Hurndell, Dated: Oct 6, 2006, by Jennifer Venegas, Deputy County Clerk. **Oct 18, 25, Nov 1, 8, 2006. L#410304**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297576-00 The following person is doing business as **JOVINO**, 2184 Union St., San Francisco, CA 94123; Ken Lowe, 1360 Lombard St. #506, San Francisco, CA 94109. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ken Lowe. This statement was filed by Keith Wong. **#410301 October 18, 25, November 1, 8, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297623-00 The following person is doing business as **BLOSSOM GREEN**, 2240 Golden Gate Ave., San Francisco, CA 94118; Sandra Elaine Zeldes, 2240 Golden Gate Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sandra Zeldes. This statement was filed by Magdalena Zevallos. **#410302 October 18, 25, November 1, 8, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297113-00 The following person is doing business as **TERRA BRASIL INVESTIMENTOS**, 135 Mississippi Street, Second Floor, San Francisco, CA 94107; DIT ENTERPRISES, INC., 135 Mississippi Street, Second Floor, San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date September 19, 2006. Signed Cecily Bruna. This statement was filed by Maribel Jaldon. **#410307 October 18, 25, November 1, 8, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297757-00 The following person is doing business as **THREE THIRTEEN VIDEO**, 3435 24th Street, #15, San Francisco, CA 94110; Peter Hibdon, 3435 24th Street, #15, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Hibdon. This statement was filed by Jennifer Venegas. **#410304 October 18, 25, November 1, 8, 2006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0297755-00 The following person is doing business as **TOM HOT DOGS**, 491 Bayshore, San Francisco, CA 94121; Thomas Callan, 1195 Alcantara Dr., Pacifica, CA 94044. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Hibdon. This statement was filed by Jennifer Venegas. **#410305 October 18, 25, November 1, 8, 2006.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: September 22, 2006. To Whom It May Concern: The name of the applicant is: **CALIFORNIA BEVERAGE SERVICES INC.** The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 81 Jefferson St., San Francisco, CA 94133-1217. Type of license Applied for: 47- ON-SALE GENERAL EATING PLACE. **Oct. 11, 2006. L#410207**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: September 25, 2006. To Whom It May Concern: The name of the applicant is: **AMINCO INC.** The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4724 Geary Blvd. San Francisco, CA 94118-2909. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. **Oct. 4, 11, 18, 2006. L#410208**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: September 27, 2006. To Whom It May Concern: The name of the applicant is: **JIANG RONG & ZHANG XUE LAN.** The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 312 Eight Ave., San Francisco, CA 94118-2118. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. **Oct. 18, 2006. L#410306**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 06 - 543318. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102-4514. PETITION OF JONATHAN DAVID BENESCH, TO ALL INTERESTED PERSONS: PETITION OF JONATHAN DAVID BENESCH, filed a petition with this court for a decree changing petitioner's name to (proposed name): **DILLON NATHANIEL THOMAS.** THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. **NOTICE OF HEARING Date: Dec. 7, 2006. Time: 9:00 AM room- 218. Dated August 1, 2006. Endorsed Filed, San Francisco County Superior Court on Sept. 29, 2006 by Gordon Park-Li, Clerk by Deborah Steppe, Deputy Clerk. Signed Robert L. Dondoro, Judge of the Superior Court on Sept. 29, 2006. Oct. 4, 11, 18, 25, 2006 L#410209**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 06 - 543191. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102-4514. PETITION OF ROLANDO AUGUSTO CONDE, TO ALL INTERESTED PERSONS: PETITION OF ROLANDO AUGUSTO CONDE, filed a petition with this court for a decree changing petitioner's name to (proposed name): **KRYZHTIANN VISCARRA.** THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. **NOTICE OF HEARING Date: Oct. 19, 2006. Time: 9:00 AM room- 218. Dated August 11, 2006. Endorsed Filed, San Francisco County Superior Court on August 11, 2006 by Gordon Park-Li, Clerk by Deborah Steppe, Deputy Clerk. Signed Robert L. Dondoro, Judge of the Superior Court on Aug 11, 2006. Sept. 27, Oct. 4, 1, 18, 2006 L#405204**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 06 - 543319. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102-4514. PETITION OF SIMONA EVA HUTCHINSON, TO ALL INTERESTED PERSONS: PETITION OF SIMONA EVA HUTCHINSON, filed a petition with this court for a decree changing petitioner's name to (proposed name): **SIMONA HUSILKOVA.** THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. **NOTICE OF HEARING Date: Dec. 12, 2006. Time: 9:00 AM room- 218. Dated September 29, 2006. Endorsed Filed, San Francisco County Superior Court on September 29, 2006 by Gordon Park-Li, Clerk by Deborah Steppe, Deputy Clerk. Signed Robert L. Dondoro, Judge of the Superior Court on Sept 29, 2006. Oct. 4, 11, 18, 25 2006 L#410105**

WEST EAST HOLDINGS, LLC., Plaintiff, v. ANN M. MURRAY, and DOES 1 through 10, inclusive, Defendants: Case No. CGC-06-452937 ORDER FOR PUBLICATION OF SUMMONS (CCP 415.50) Upon reading and considering the Application of Plaintiff WEST EAST HOLDINGS, LLC for and order directing the publication of summons against Defendant ANN M. MURRAY, and the evidence presented in support thereof, and it satisfactorily appearing to the Court that said Defendant cannot be served with reasonable diligence in any to her manner, provided in Section 415.10 through 415.30 of the Code of Civil Procedure, and it also appearing that a good cause of action exists against said Defendant, or that she is a necessary or proper party to this action, or that she has or claims an interest in the property which is the subject of this action and which is subject to the jurisdiction of the Court, and being full advised, IT IS HEREBY ORDERED THAT: (1) Service of summons in this action be made on Defendant ANN M. MURRAY by publication in the "Bay Guardian" a newspaper of general circulation which is hereby designated as the newspaper most likely to give actual notice to said Defendant; and that said publication be made at least once a week for four successive weeks, and (2) A copy of the summons and of the complaint and of the order for publication be mailed to Defendant ANN M. MURRAY forthwith. **DATE: Oct 3, 2006, By Gordon Park-Li Publishing dates: Oct 18, 25, Nov 1, 8, 2006. L#410303**

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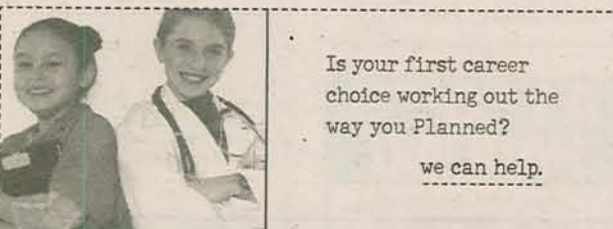
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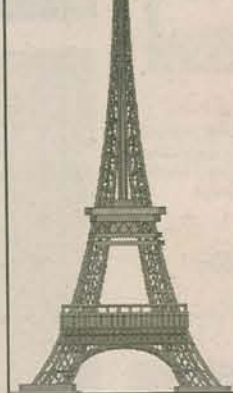
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